

The School Arts Magazine

AN ILLUSTRATED PUBLICATION FOR THOSE
INTERESTED IN ART AND INDUSTRIAL WORK

PEDRO J. LEMOS, *Editor*

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LOVE OF LIFE

by Tertius van Dyke

Love you not the tall trees
spreading wide their branches,
Cooling with their green shade
the sunny days of June?

Love you not the little bird
lost among the leaflets,
Dreamily repeating a quaint
brief tune?

Love you not the meadows
with the deep lush grasses;

Love you not the cloud-flocks
noisless in their flight?

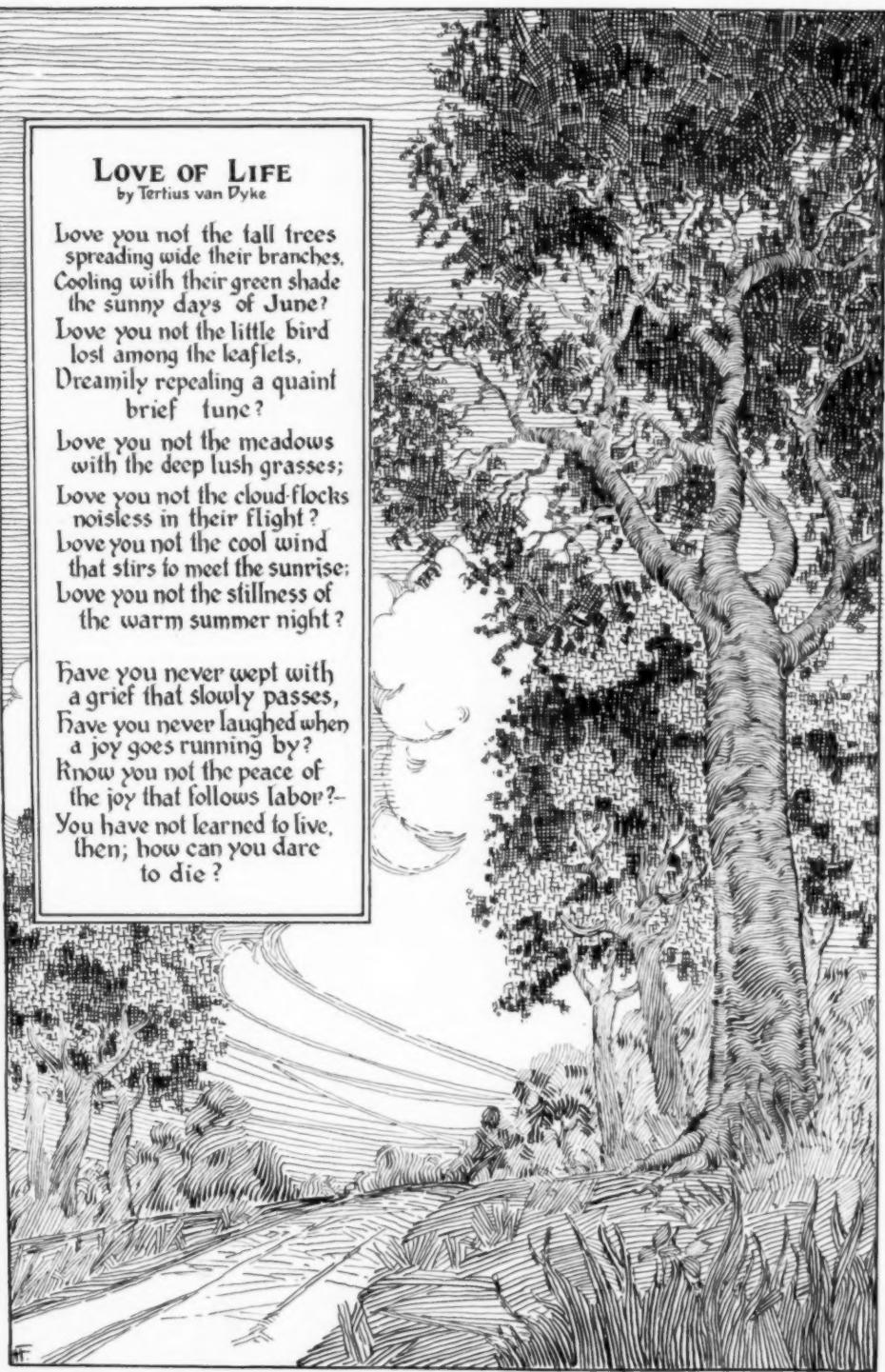
Love you not the cool wind
that stirs to meet the sunrise;

Love you not the stillness of
the warm summer night?

Have you never wept with
a grief that slowly passes,
Have you never laughed when
a joy goes running by?

Know you not the peace of
the joy that follows labor?

You have not learned to live,
then; how can you dare
to die?



THE SCHOOL ARTS MAGAZINE

VOL. XIX. No. 1

SEPTEMBER, 1919

Bring Back a Vacation Message

PEDRO J. LEMOS

WITH the end of vacation and the return of the schoolroom duties a new opportunity arises for a fresh start. The start may mean another year of monotonous problems, or one of new incentives, new visions come true in art teaching. You can choose.

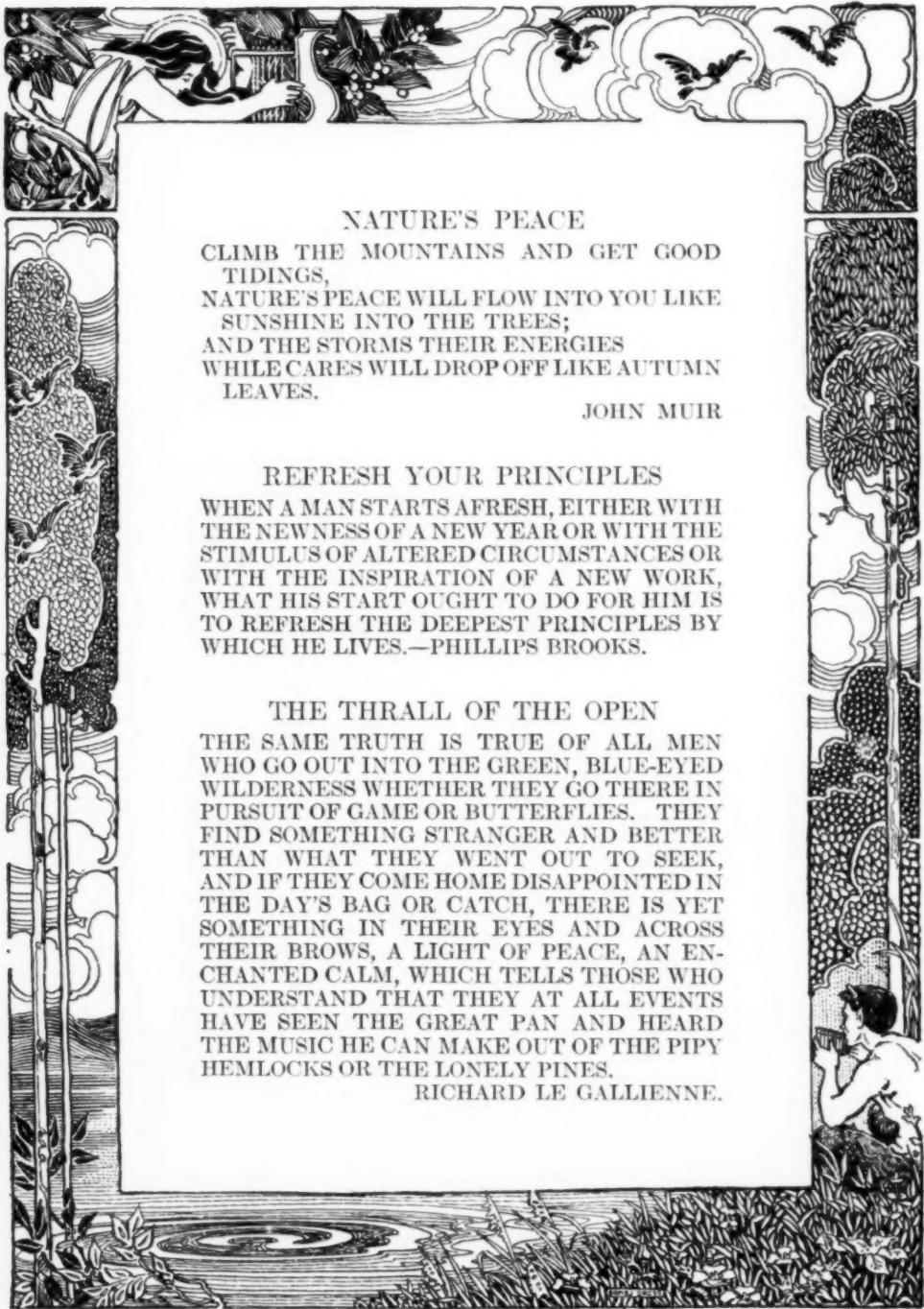
To those who have returned from the realms of Nature, the deep peaceful woods and the invigorating seaside has undoubtedly given physical rest and energy for the coming year's round of duties. Fortunate, however, is that teacher who has added to these benefits new inspiration and whose communing with Nature has brought enthusiasm in life's work. Fresh vision, enthusiasm, and practicability—that will spell success anywhere.

If you have doubted the purpose of practical or applied art in the school, consider how the tiny plant grows and flourishes and brings out beautiful foliage and colored flower to please the aesthetic eye and mind—but it is all toward the purpose of bearing the fruit, or seed, or kernel which is of service to some creature. If you have doubted the need of careful preparation of drawing and design and color to the handicrafts—if handicrafts appear as the fruit of the whole matter—remember how carefully Nature prepares the plant, how perfect must be the beginning—the stem, the blossom, that the fruit may be formed perfectly and ripen to a harvest.

The beauty of Nature is its unity, its fitness of details to its purpose. Thus messages could be found in unwaning measure from the book of Nature for man; and if the busy teacher whose work is crowding every hour of the week will but go to Nature for rest and clearer vision more often each year, the year's work will be made easier.

It means much to a teacher to have a responsive, willing, enthusiastic class of pupils. When school opens and you appear in your classroom, you may rest assured that every one of the pupils from the wee folks to the seniors are going to catch your message when they look into your face.

If that message is one of discouragement and disinterest in your work, you will reap similar results. If your message is one of buoyancy and enthusiasm and happy interest you can just see the same bright light repeated in every eye. It's a catching condition. It pays to enthuse. It's a fine asset and should be the part of every art room equipment. It's the best investment I know of and if you cannot enthuse, enthuse anyhow. "Miles and miles of smiles," plus enthusiasm will be a surprise tank that will just go right past difficulties knocking over Poor Equipment, Intrigues, Hot Days, Arbitrary Rules, and all the other art teacher's "naggers," and in their place will grow Happy Outlooks and Fulfillments.



NATURE'S PEACE

CLIMB THE MOUNTAINS AND GET GOOD
TIDINGS,
NATURE'S PEACE WILL FLOW INTO YOU LIKE
SUNSHINE INTO THE TREES;
AND THE STORMS THEIR ENERGIES
WHILE CARES WILL DROP OFF LIKE AUTUMN
LEAVES.

JOHN MUIR

REFRESH YOUR PRINCIPLES

WHEN A MAN STARTS AFRESH, EITHER WITH
THE NEWNESS OF A NEW YEAR OR WITH THE
STIMULUS OF ALTERED CIRCUMSTANCES OR
WITH THE INSPIRATION OF A NEW WORK,
WHAT HIS START OUGHT TO DO FOR HIM IS
TO REFRESH THE DEEPEST PRINCIPLES BY
WHICH HE LIVES.—PHILLIPS BROOKS.

THE THRALL OF THE OPEN

THE SAME TRUTH IS TRUE OF ALL MEN
WHO GO OUT INTO THE GREEN, BLUE-EYED
WILDERNESS WHETHER THEY GO THERE IN
PURSUIT OF GAME OR BUTTERFLIES. THEY
FIND SOMETHING STRANGER AND BETTER
THAN WHAT THEY WENT OUT TO SEEK,
AND IF THEY COME HOME DISAPPOINTED IN
THE DAY'S BAG OR CATCH, THERE IS YET
SOMETHING IN THEIR EYES AND ACROSS
THEIR BROWS, A LIGHT OF PEACE, AN EN-
CHANTED CALM, WHICH TELLS THOSE WHO
UNDERSTAND THAT THEY AT ALL EVENTS
HAVE SEEN THE GREAT PAN AND HEARD
THE MUSIC HE CAN MAKE OUT OF THE PIPY
HEMLOCKS OR THE LONELY PINES.

RICHARD LE GALLIENNE.

Elements of Beauty in Printing

HENRY TURNER BAILEY

Director of the Cleveland School of Art

X. THE ADJUSTMENT OF ATTRACTION

SENSITIZING THE EYE

IN the adjustment of attractions to produce fine work the printer has to deal chiefly with fixed units over which he has no control except in the matter of spacing and coloring. But in training the eye attractions that can be controlled to some extent have been found useful.

For example, try the following exercise: 1, Cut from manila paper a circle 2" in diameter. 2, Cut from the same sheet of manila paper a square 2" on a side. 3, Place the two geometric figures four or five inches apart on a large sheet of white paper. Do they appear to be the same size? Reduce the size of the square, by clipping two adjacent sides, until it appears to be of the same size, or, in other words, until the two have the same attraction for the eye. Do not be hasty in coming to a conclusion; try the square in different positions and at different distances from the circle. Move the two about, and modify the square, or several squares if necessary, until an equality of attraction is secured. 4, Now cut a rectangle, from the same manila paper, $1\frac{3}{4}$ " wide and 3" long. Shorten this rectangle by clipping off the end, until it seems to be exactly right to match the circle and the square in attractive power. The presence of this third factor may lead you to change your mind as to the proper size for the square. Experiment until you are sure that the three are equally attractive. 5, Cut next an equilateral triangle. Start with

one 3" on a side. Use the compasses to produce a triangle exactly equilateral. Modify its size by clipping one side only. 6, When these four geometric figures are perfectly adjusted to one another, so that they appear to have the same size, the same weight, or attractive power, cut an ellipse, or an oval, and then some other bisymmetrical form—a shield-shape is not too difficult to manage—and adjust these to fit the series. 7, When by comparing these in various positions and groupings you are satisfied as to their equality of attraction for the eye, arrange them on a sheet such as that reproduced as Plate XXIII, in such a way as to produce a pleasing effect. The units may be secured in position by pasting.

A more satisfactory sheet may be produced, and further training for the eye secured, by tracing these forms on a sheet of white drawing paper 10" x 14", using a fine uniform line, and tinting them with a water color brush dipped in strong coffee. Add a strong margin line, and hand-letter the sheet, as shown in the Plate.

That exercise presents a few difficulties; but they are not insuperable. Any serious minded student will achieve success with it in an hour or less. It is interesting and profitable to repeat the exercise another day, and then again a week later, to see if the results are alike. In classes of students I have found the final results remarkably uniform. The eye is capable of becoming an aston-

EQUALITY OF ATTRACTION
UNIFORMITY IN COLOR



XXIII

HTB.

ishingly reliable guide in this matter of attractions.

A second exercise, that will call forth all its resources, is this: 1, From a sheet of bright yellow paper cut a square about $1\frac{1}{2}$ " on a side; from a sheet of dark gray paper cut a square to balance it in attractive power. 2, From a sheet of bright blue paper cut a square about $\frac{3}{4}$ " on a side; from a sheet of light gray paper cut a square to balance it in attractive power. 3, From a sheet of bright green paper cut a square about $1\frac{1}{4}$ " on a side; from a sheet of dull red paper cut a square to match it in attractive power. 4, Now adjust all these to each other, so that when the squares are arranged as indicated in Plate XXIV, they seem uniformly attractive to the eye.

Some problem! You will have to try several times before satisfying yourself that you have solved it, and several times more before you will be able to satisfy anybody else that your solution is correct. Perhaps no two pairs of eyes could or would or should agree perfectly in such a case. But no single pair can work out this problem without becoming more sensitive and more critical, and therefore more serviceable to their owner, who wants to be able to produce fine printing.

In the making of the final sheet to add to the series, it may be well to use the colored papers, fastened in position by paste. If the sheet were to be pro-

duced by tracing and coloring, as recommended in the previous exercise, the slightest variation in hue, value, or intensity of the different squares would require an entire readjustment of the group.

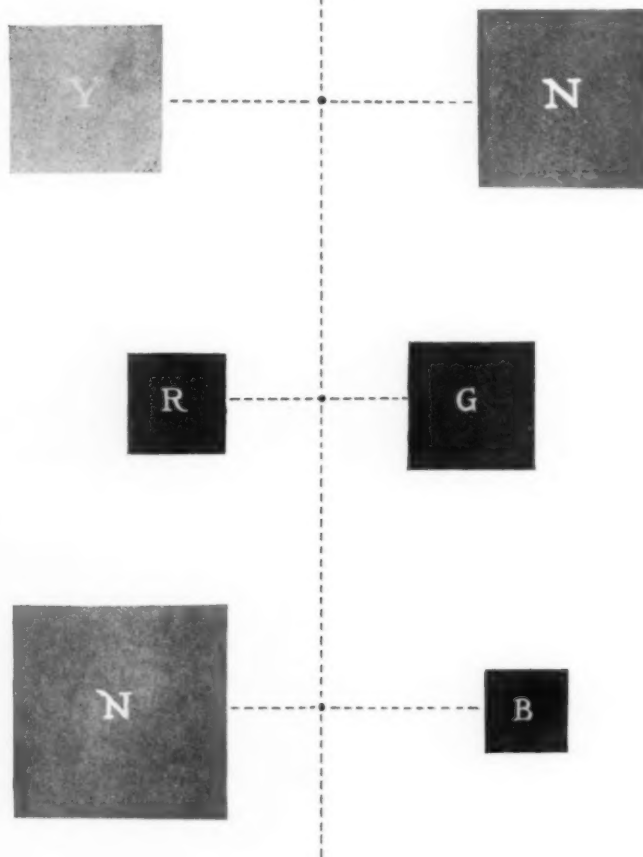
The ambitious student will try similar sheets using other colors and other forms. Practice makes perfect.

That the printer needs a trained eye, an eye trained to see the slightest differences in size, shape, value, and color, is perfectly evident to those who appreciate good printing, and who have tried to secure it from the untrained. The printer with the ordinary eye cannot reproduce a good piece of composition even with the model before him. He thinks he can; he will even argue that he has copied the spacing perfectly; he will stoutly maintain his fidelity to form though accurate measurements reveal the discrepancies,—“the *measurement* is inaccurate!” The fact is the eye, the instrument with which he works, is so blunt, so phlegmatic in its operations, that excellence of result is to him impossible.

But his case is not hopeless provided he will bestir himself. For while by taking thought one may not add a cubit to his stature, by taking thoughtful exercise one can add keenness to his vision. When he can *see* trifles, he can adjust those trifles; and as Michelangelo is reputed to have said “Trifles make perfection, and perfection is no trifle.”

EQUALITY OF ATTRACTION
DIVERSITY IN COLOR

XXIV



The attractive power in masses of the same shape depends
on area, value, and intensity of color



Mural Paintings for the Schoolroom

CAROLINE LIVINGSTONE

Art Director, Oak Park, Illinois High School

The problem of Mural Painting is not too advanced for high schools when planned properly. Miss Livingstone suggests good methods in the following article and her results on the next page speak success.

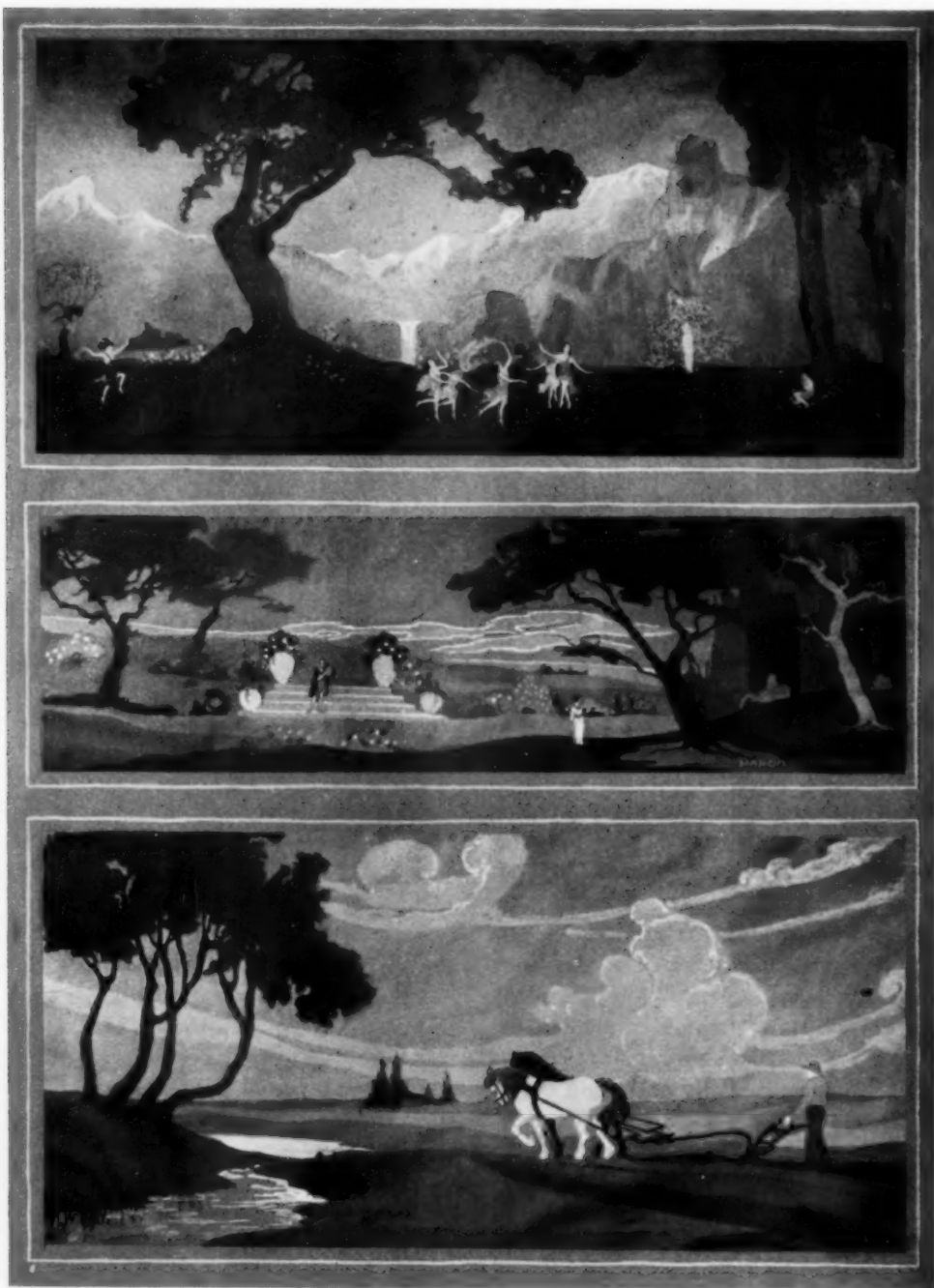
INASMUCH as educators are constantly trying to correlate various studies and thereby demonstrate that the pupil has not studied several isolated subjects but has, instead, had his talents developed in respect to related groups, it is of interest to observe what seven seniors in the Oak Park and River Forest High School have done in the correlation of their study of Milton's *L'Allegro* with their work in drawing.

Subjects from *L'Allegro* were chosen for decorative mural panels in one of the English classrooms. This poem was the pupil's own choice and it was a prudent selection. It suggests inspiration and joy in life; therefore, its various themes are very suitable for panels which pupils must see every day, no matter whether they are or are not interested in drawing. One may safely assume that the majority of pupils who meet in the room for recitation have never read *L'Allegro*. If they have known anything of Milton, they think of austerity and of the renunciation of much that makes life worth while. They have not yet learned that Milton loved life and good cheer; their minds are made up that the best thing one can do when the time comes to study his poems will be to seem polite and to refrain from honest, personal comment. It is reasonable to believe then, that to use his pictures from *L'Allegro* for mural work should help under-classmen by developing their appreciation of senior literature, and at the

same time offer an idea of the practical use of work in the art department.

In planning such work it should be borne in mind that not all literature that readily suggests pictures is useful. Chaucer's *Canterbury Tales* would be difficult, partly because to portray in conventional manner the horses of the Pilgrims might result in a stiffness that would become unpleasant for the people who would have to see them daily. Any subjects of a heroic or tragic nature would be difficult for interpretation by young people of high school age. It has seemed, therefore, that *L'Allegro* was adaptable for several good reasons.

As for the method of procedure, each of these seven pupils selected a part and drew a small composition. He next enlarged it on wrapping paper that was the exact size of the completed panel; this varied from five feet, two inches, to seven feet, four inches, in length, all of the panels being two feet, ten inches in height. The papers were so large that they had to be put on the cork-board on the walls, on a double screen, and one was pasted on the blackboard with stickers. With charcoal as the medium, the drawings were enlarged from the small compositions. The Manual Training department kindly built stretchers out of wood that had been used on the stage in the senior class play. When the canvas was on the stretcher, the charcoal drawings were traced on it; then with oil paints and with brushes of



SCHOOL MURALS. A DECORATIVE PROBLEM THAT WILL REQUIRE FLAT, SIMPLE TREATMENT OF VARIOUS PARTS. SUCH PROBLEMS SHOULD SERVE TO DECORATE THE BARE SPACE OF THE SCHOOL HALLS AND FIT IN TO SCHOOL STAGES AND PAGEANTS

School Arts Magazine, September 1919

many widths, the problem, most interesting although seeming enormous, was begun.

The compositions were original with one exception. A few of the figures in Number I, illustrating "Haste thee, Nymph, and bring with thee" were suggested by a picture because it seemed impossible for nymphs to pose in our high school. During the summer vacation the canvases were stretched on the wall in the classroom. A color scheme has been chosen to harmonize with the paintings. Since the room was on the south side, large, and filled with sunshine at all hours of the day, and since the teacher in the room was an admirer of cool colors, a charming and uncommon problem for a schoolroom was possible. The background or dado for the murals is a pink tan, the lower wall a gray red lavender, and the paintings, with their many harmonious colors, have been framed with an inch and a half strip of wood a dull gray blue.

The figures in the various panels could have been larger, had they been

drawn at the same time the cottage in one of the panels was planned. It was nearly completed and the front door had to be considered in relation to them, and they to it. The class was at least consistent, and kept the unity of the whole.

There is a general feeling by those who view the work that the class has decorated the room with originality and individuality, with no affectation, no imitation; just a sincere expression of each pupil's mental image in his most earnest effort. It was a huge proposition, but it is the pupil's work, and, for their years, they have completed an excellent and a lasting lesson. Two instructors and a class from the Chicago Art Institute saw it and thought it most surprisingly good for high school work. The purposes were to correlate, to decorate a room with designs of pleasing and wearing qualities in such manner as to stimulate and also to rest the minds of busy students, and to give these seven seniors practical experience in testing their ability for a worth-while enterprise.

HOW TO PREPARE SURFACES FOR MURAL PAINTINGS OIL-PAINTED MURALS

Where oil paints are to be used, canvas or denim should be secured in as wide a width as possible and stretched upon a frame. It is then coated with a coating of flake glue which is applied while warm, having been melted in a double boiler. This is covered when cold with a coat of good white lead paint. The surface is then ready for working upon the same as painters' canvas. Good grades of decorators' paints will be less expensive than the artists' pigments, and white lead can be used for mixing with the colors. Several tables covered with pieces of glass will make good palettes and can be moved from place to place.

WATERCOLOR MURALS

For tempera colors or opaque water colors a background of unbleached muslin cloth is used on a frame. It is glue sized the same as for oil, and the color is put onto the glue sized surface. A good grade of wall colors such as used by painters and interior decorators may be used. Such colors dry lighter than they appear when wet. Colors can be mixed together when dry, and this dry mixture will always show the hue the color will be after drying on the mural. Water should always be added to the dry mixture, and not dry color to the water.

In any mural work wherever a seam is necessary in sewing cloth together, the seam should be planned where a tree or some similar line will conceal its direction.

Live Wire Art Teachers

A Student's Viewpoint

TED SWIFT

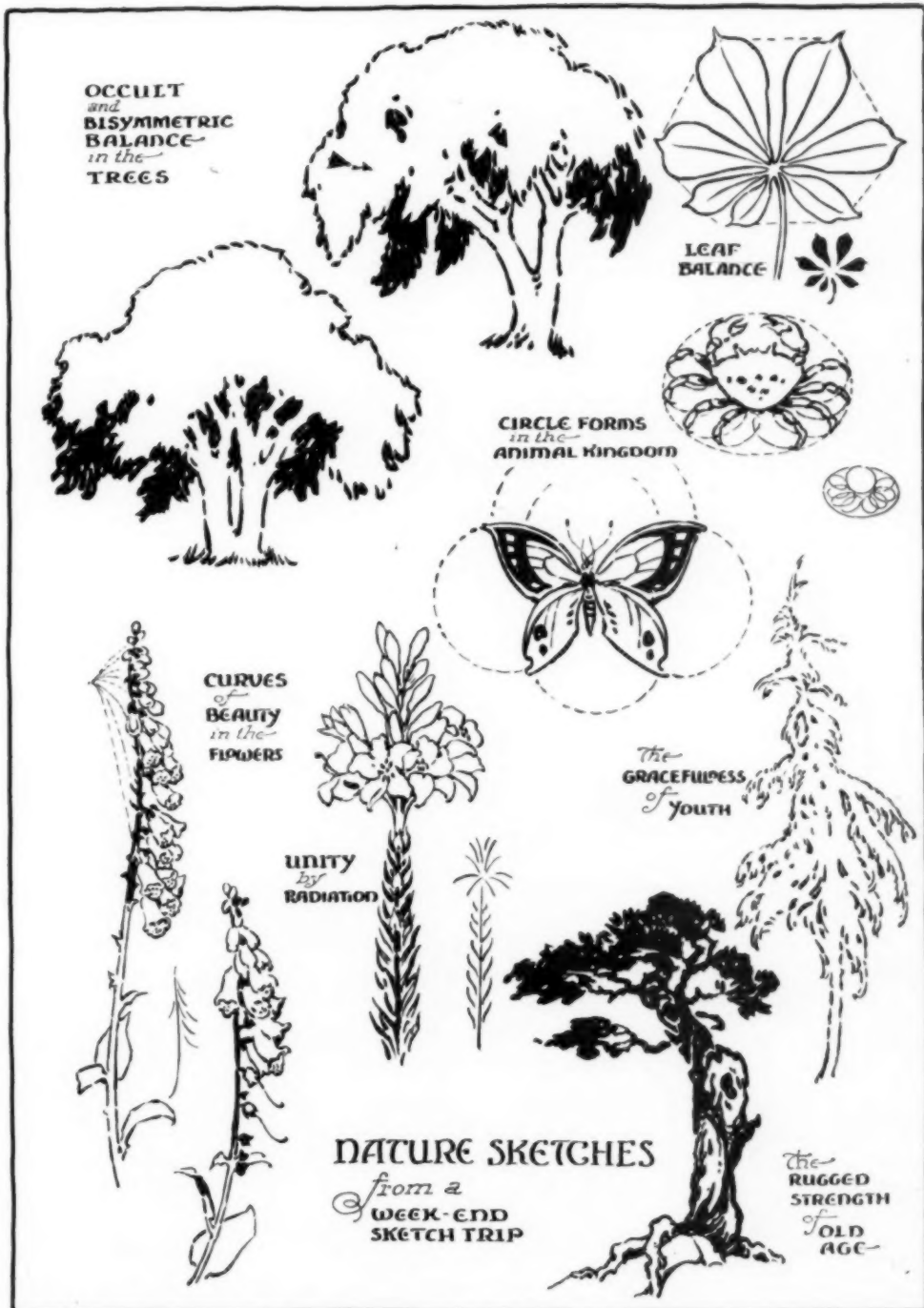
Napa High School, California

We have read "bird's-eye-views" on how to teach art to students. Now let's read a "worm's-eye-view," from a student on the subject.

BY the time a young man or woman has reached high school he or she is thinking more seriously of what his life work shall constitute. For, at this time, their minds start leaning towards more matured thoughts; and then is when their minds are most pliable and their imaginations, keen and elastic. The earnest art student must begin then to prepare for his future years. He is not too young that he cannot bring himself to look at the serious side of the work. Neither is he so old that his spirited thoughts would begin to wane and weaken. It is there, student! And you are just at the age. Now let us get to the heart of the matter. Are you thinking of following an art profession? Yes, you say, you have thought about it. Well, that's a good starter—you have the thought and so you have planted the acorn. Now you must set your head to do your level best. You cannot do this without plenty of work and work with concentration and love of it, for the great law of nature is that every ounce of knowledge is paid for in as much of energy. Men have tried to make perpetual motion but have been defeated by this same law. The moon, the tides, and the forces of the elements all obey it and even the great revolving world; and so must it guide you and me in our small work. So let it be, you shall work.

Now let us see what it is that will help to direct your energies in the right direction. First, it is yourself and your own personal will only. Second, it is your teacher. She should be one that you would like to look up to and admire, both her drawing and her personality. You would like to have her create in you an ideal. For what good is one of those pedagogues that are always piping out something sharp and never acting confidentially with you? If your work is a little good she will never admit it but always finds some little thing wrong with it and gives you a long wordy lecture instead of showing you just how to correct it or pointing out the good parts so that you can know what parts to make more like. I overheard one teacher tell another that it was wrong to ever do any part of a student's work because it spoiled originality, but I think that it is a queer argument. Of course, I don't think a teacher ought to do too much of a student's design, for how could they do it for all; but the times I've learned the most are when our teacher has said, "Now that part is all right, but this part should be put in this way" and does it just the way I should and the way that I never forget.

But on the other hand, the ideal teacher from a student's standpoint, mind you, is one who is able to create in her pupils, originality. Now this is a



NATURE HELPS WHEN POINTED OUT TO STUDENTS BY THE INTERESTED TEACHER WILL GO A LONG WAY TOWARD IMPRESSING UPON ART STUDENTS, NEVER-TO-BE-FORGOTTEN PRINCIPLES OF BEAUTY.

matter that takes skillful tact on the part of the teacher for she has to act on the student wholly as an individual character. The student who comes to class with no intention of working and whiles away his time tapping his pencil on the desk and looking around, such an one is not to be considered in the least. They are not worth mentioning but for the fact that there are so many such and "Allah" alone knows what should be done with them. And believe me, sir, the teacher is "some punkin" who can convert these unbelievers and make them work.

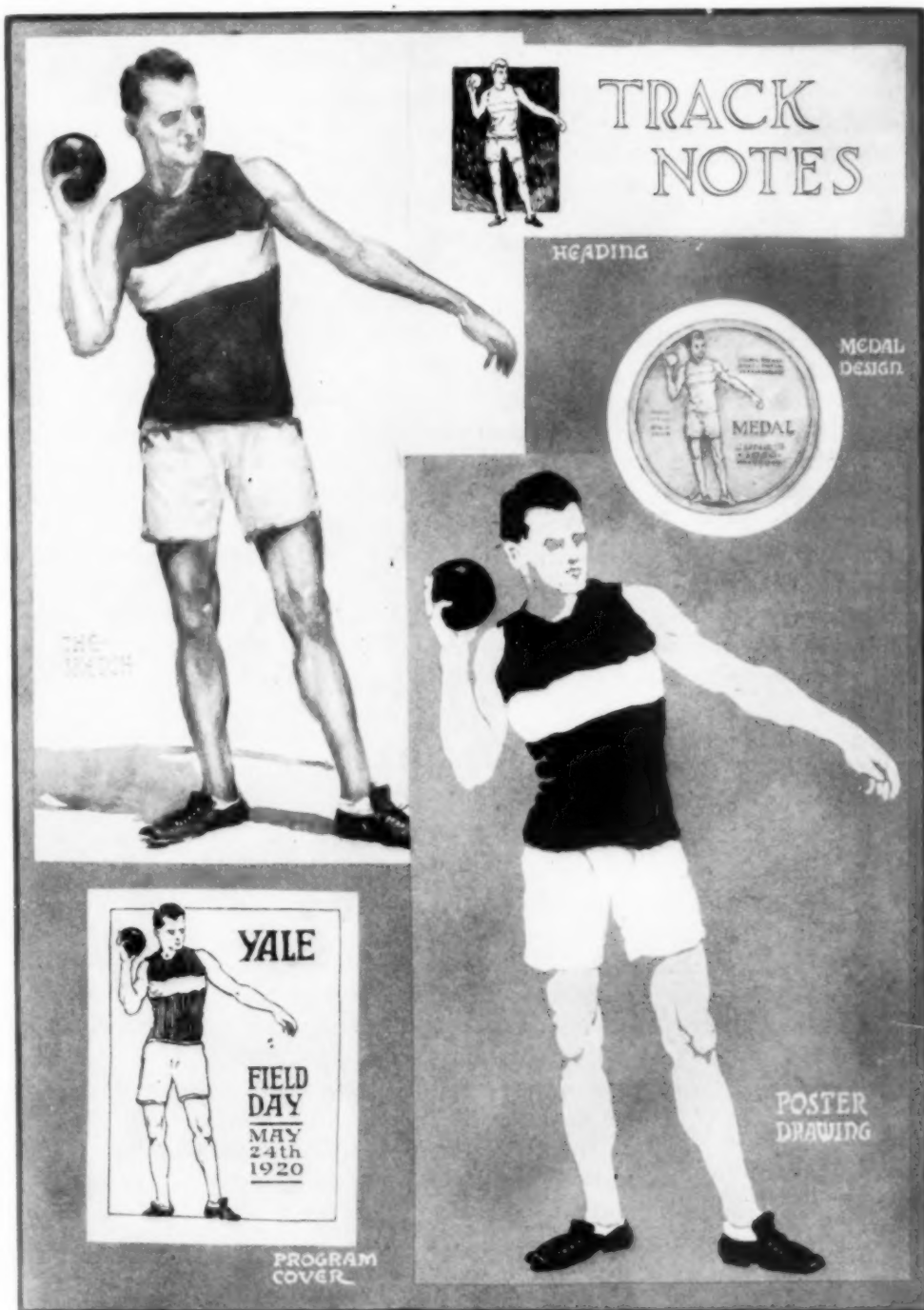
Now, consider again the earnest working student. If the teacher can bring him to realize that the limit of attainment in art is but bounded by his ability, that his attainment in life depends solely upon himself and with his own hands and sound brains only he can make for himself what he will, she has gone a good way in advancing the student.

There are many things that a student should begin to see before he has left class work. Imagine the wonderful things that can be done in illustration, book designing, and interior decoration. There is too much copying out of scrap books and such, which stunts the growth of originality for it should be looked at only as a help to produce new work. Why, if you are looking for a design just go out and choose any little weed or flower from nature and we are sure you will find in it a wonderful design. Nature is full of them for that is all nature is, just one big design itself. And it only needs a productive mind to convert it into material. The only reason why more is not done is because the ones that should be doing it, do not.

And that is the whole of the situation in the area of a crabapple.

By the way, another good proposition. Why not get a few students together with the teacher at the head for a Saturday sketch class? All hands hike out into the country, choose a subject, and everybody draw; then line up the work against a stone fence and criticize. Then when you return to school Monday, work the sketches up into decorative landscape in pencil tones, water color, or crayons. Any kind of a sketch is fine, even a rustic old gate and winding path or a single tree can be worked up excellently and applied in all sorts of ways. Then people around you will begin to open their eyes and wonder where all the original work is coming from, for original it is bound to be if worked up from nature. In this way every little community can establish a sort of a summer school of its own and call it such if they wish and then as winter comes on it may be converted into an indoor evening sketch class where you can obtain models to draw from. The janitor will pose one night for you with a little coaxing or maybe one knows of an old gentleman with long whiskers around the corner. One night Johnny Jones can pose as Captain Kid with plenty of butcher knives, the next night as head waiter at the Waldorf, and so on to innumerable costumes and characters. This sort of thing can be worked up in any community and the teacher is certainly a weak and uninterested sort who will not take up such a good thing.

I know that teachers are only human and pretty well worn out and want their week-ends to themselves, but their five days' work would be lots easier if they



STUDENTS' SKETCH CLASS WORK AND THE APPLICATIONS TO SCHOOL PROBLEMS SHOW WHAT HELP MAY BE OBTAINED FROM SUCH A GET-TOGETHER PLAN. INTEREST AND RESULTS JUST MULTIPLY FROM SUCH AN ORGANIZATION.

would help you students to find some real live subjects once in a while. If the teacher could be more one of us and talk and show us what there is in Nature, maybe she would know better how to put information in our dense heads in the schoolroom. I'm sure that if more teachers stepped out as gladly on some of these trips as they do to cash their warrants, that their warrants would soon increase, because they would become better teachers and be in demand. Students, you don't care to know that the snowberry is *Symphoricarpos Racemosus*, or the Weeping Yew is *Taxus baccata dovastoni pendula*, but that its beauty and message is its delicate tracery of flower and leave pattern or that its rugged beauty is necessary to its environment.

And what a lot of good stuff the students can get from their models to use

in the School Annuals if the teacher would boost them a little with a sketch class. Some teachers say they haven't time for those kinds of things, but a school paper is something that is pretty close to the heart of the school student, and I believe the teacher should scrap-heap some of the other things she thinks she ought to have in order to help out the parts of our lives that need it the most.

I will have it made clear that this is not from a professional art instructor but rather from a student to students and teachers, talking and suggesting plans for betterment of art in high schools. If this has any effect upon you as a teacher, if, as a blundering starter, it has created any vacation-return ideas, I have at least accomplished a little. And so much, so good.

Drawing Plus Sharp Eyes

E. R. FORD

Oakland, California

THE general idea that teaching drawing to children consists of knowing how to secure a fairly good outline copy of some subject and that this depends upon how the pencil is held, is a wrong start. Too, the idea that an eraser should seldom be used, and that erasing is a sign of error may be too strongly a part of the drawing teacher's creed.

The eraser should be intelligently encouraged for its use is important. A child uses the eraser because he sees wherein he has drawn a fault. The child who does not erase may see no need for its use, but the need may exist nevertheless.

There are other qualities needed for the better progress of drawing, and one of them is observation. If sharp eyes see and keen minds observe, the small hand can then better note with the pencil the true directions. All work and no play may make the little artists dull, and the knowing teacher will invent plays and games to sharpen the wits of the little artists, that when they work with pencil and paper they will be more alert and see every part of their subject.

Development of memory will go a long way to develop the little artist. By placing a number of simple objects on a table permit the pupils to pass by



SEASIDE AND WAYSIDE. A GAME FOR SHARP EYES TO ENJOY. WHO CAN FIND THE SEA-HORSE, ANCHOR, SPADE, AND BIRD-NEST FIRST? WHO CAN NAME CORRECTLY EVERY SUBJECT IN THE PICTURE?

the table, lingering to observe the group for a few moments. The objects can then be removed from sight and the pupils asked to list the objects. Such a test will very quickly show which pupils have the best memories. Or by holding a simple object, such as is seen every day of a child's life, before the class for one minute, and having them draw it from memory, will prove to be an interesting game. Credit marks can be given for the best drawing each time, seeing who captures some simple memory prize at the end of the month or term.

Another good drill is to paste upon a card a hundred or more different subjects cut from magazines. The teacher then stands with several pupils before the card and says, "I see a lighthouse." The first pupil to locate is credited with one point, finding who captures the most out of twenty-five or fifty trials. Three or four pupils may play this game of "I See" with a smaller group such as is shown on the preceding page; the pupil discovering the object in turn asking the next object name. A variation will be to locate a subject beginning with each letter of the alphabet, or to list all the animals or the birds, or to write the names of the things that belong to

the seaside and the things that belong to the country.

The other page with the Dutch windmill will keep the little minds busy for some time trying to reach the windmill. This can be used as a game by drawing numbers from an envelope containing cut up calendar numbers from one to twenty. Or a small dial like a clock face with a hand which will spin can be used to determine numbers. Each player by turn then counts the dots according to numbers selected trying to pick the correct path to the windmill.

A rule can be established that the player either advances three dots if his number ends on a large dot, or that he loses three dots. The one who draws the larger numbers may lose this advantage by traveling along the wrong direction, and so it keeps the little players busy and minds alert to make correct progress.

The little artist should be taught to *observe, compare, and memorize*. Simple questions will often cause astonishing replies. Ask your pupils whether a cow's ears come in front or behind a cow's horns, and note the answers. Probably the teacher will have to look up the exact answer beforehand.

THE BEST THING TO DO IF YOU HAVE NOT DONE
IT, IS TO FALL IN LOVE WITH YOUR WORK



THE DUTCH WINDMILL. JAMES AND MARY SPENT THEIR VACATION IN HOLLAND SKETCHING WINDMILLS. THIS WINDMILL WAS AT THE END OF A PUZZLE-PATH. THERE ARE SEVERAL WAYS TO REACH THE MILL. CAN YOU FIND THE SHORTEST WAY?

A Vacation Booklet

JOHN T. LEMOS

San Francisco Polytechnic High School

Every student collects snap-shots, but few assemble them well in permanent form. As a problem in design, composition, and construction in connection with a close-to-home need, the Vacation Booklet fulfills every requirement. Try the following on your class.

WELL, here we are, back from a good outdoor vacation with a whole bundle of snapshots. We can say that quite safely, since a vacation trip without snapshots is like a fisherman without fish. He should have *one* at least, as a souvenir and a proof of his prowess.

Then, too, our friends may shy at the family album, as a source of entertainment, but who is there of us who does not delight to look over a snapshot collection. These surely, if any, show people and places just as they are and not, like studio portraits, all shined up for Sunday. Tom and Alice tramping up the railroad track, Bill trying to cook his first pancakes, Ruth out canoeing, all go to recall pleasant memories of a most enjoyable time.

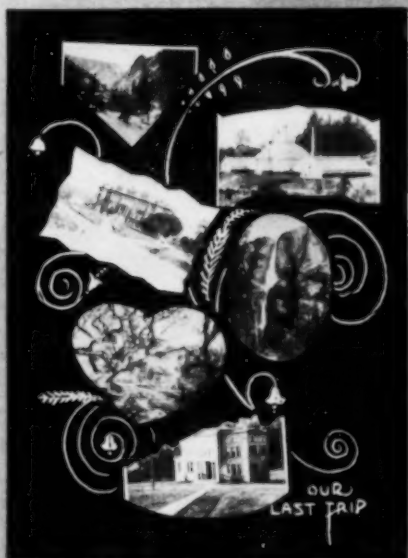
Such pictures are worthy of a desirable setting and a great deal of pleasure may be obtained from working it out. How often we see little photos which are unusually fine in composition and lighting, spoiled by being crowded in a hit and miss manner into nondescript books. A few neatly lettered lines here, and there a little spot of design, care in the grouping of photographs, and behold! we have a book that our friends all admire.

There are several ways we may go about working this problem out. In some places it will be possible to purchase at a reasonable price a scrapbook composed of black, brown, or gray paper suitable for holding your snapshots. If the book has a limp cover, and you wish

to add a stiff one this may be done as shown in the illustration. A sheet of thin poster paper purchased at any art store should be stretched over two pieces of cardboard. The back can be reinforced with a strip of cloth or binder's linen and the booklet laced with cord or stapled to the cover. A splendid cover can also be made by using sheep skin which is much cheaper than calf and which may be tooled fairly well. A simple design or decorative landscape may be tooled on the leather cover or painted on the paper one giving both an artistic and serviceable souvenir.

If on the other hand we should desire to make up the whole booklet, then we should plan it in the following manner. First purchase at any art store or paper supply house the desired number of sheets of what is known among printers as "Cover Paper." Art stores generally call it "Poster Paper." This paper generally comes in such sizes as 20 x 25 inches, 22 x 28 inches, and 24 x 36 inches. Knowing this you can figure the size of your booklet pages so that they will cut out of the large sheets of paper without any waste.

For instance, if our paper is 24 x 36 inches, we can cut four pieces 12 x 18 inches in size out of it. Now, if you will fold one of these pieces in the middle of the 18 inch edge you have a folded sheet 9 x 12 inches as shown in the illustration. Several of these pages may be stitched together and after you have made as many of these groups of pages as you need, the whole book is



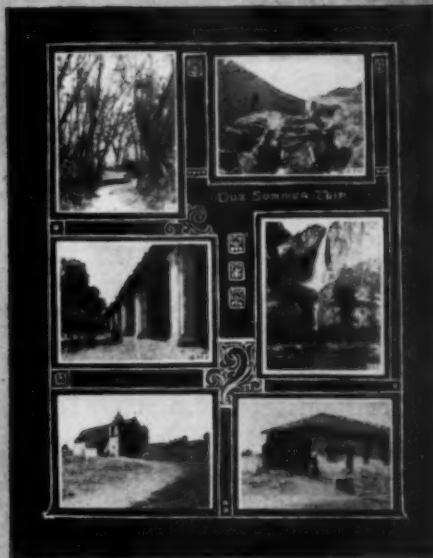
A BEWILDERING EFFECT produced by too many unrelated shapes and over elaborate ornamentation.



A FAN SHAPE GROUP lacking balance. Everything seems to have been shot from the center.



A GROUP which contains variation and yet holds together pleasantly.



A GROUP based on optical balance. The design ornaments help hold the group together.

stitched together by running cords across the back, as shown in Fig. 4.

A splendid cover may be obtained by gluing two pieces of stiff cardboard to the outside pages of your book. After this is done, the whole book may be covered by stretching a piece of heavy poster paper around the whole outside of the book and gluing on the *inside* of the cover only. Your book is then ready for its pictures.

Two other easy ways of constructing books are shown in the illustration. The portfolio style is good because it allows you to take out the individual page containing the group of photos you particularly want. In cases where several people are looking them over it also is convenient. The pocket shown is handy for snapshots that have not yet been tipped in.

The making of these books is not only an easy but most interesting problem. The main essential is neatness and care to have your pages ruled square so as not to have lopsided edges.

After the book itself has been made, the photos that go in it should also be planned for an artistic arrangement. One does not have to go very far to find many abuses of good design in the pasting of photos. The desire to give a "free and easy" effect often results in the page having the appearance of being blown to fragments by a depth bomb. Photos are scattered in all directions in all kinds of impossible angles.

It is not necessary to expand on the necessity of using design principles in even such a simple thing as pasting photographs, but commonsense tells us that pages with photos balanced on one corner, or piled one above the other at a most dizzy angle, are bound to leave an uneasy sensation in our mind's eye. It is just about as reasonable to expect to

balance the living room furniture or the kitchen stove in such a style.

If the photos are going to fill a rectangular space they should conform somewhat to the structural unity of that space. They should also have some regard for harmony with each other.

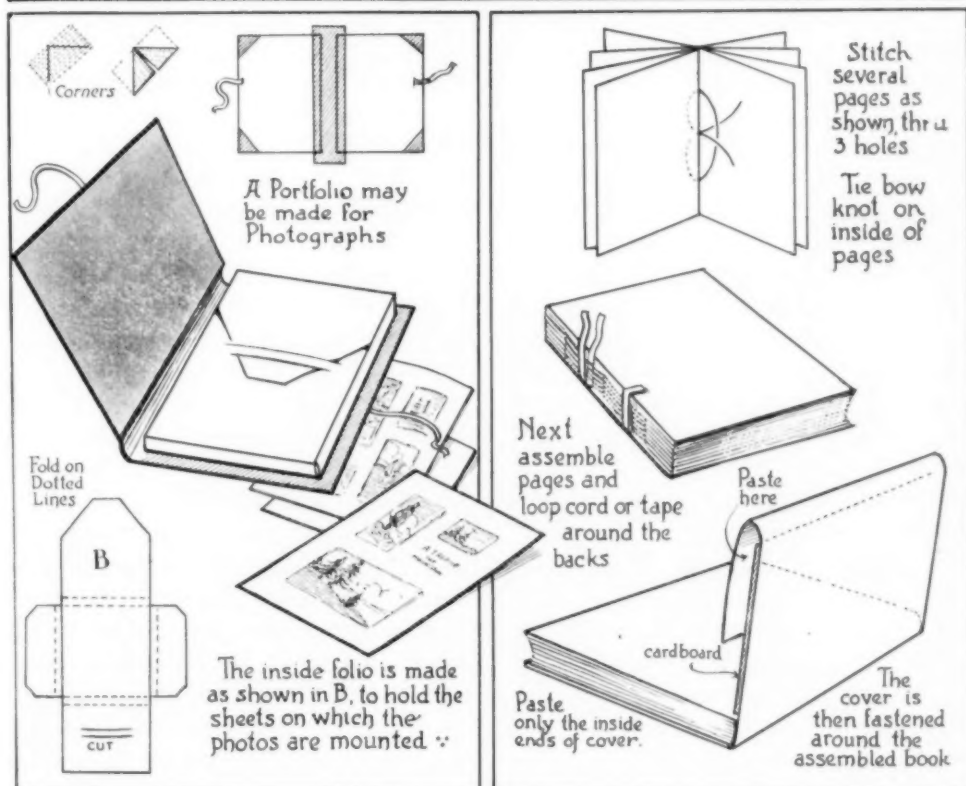
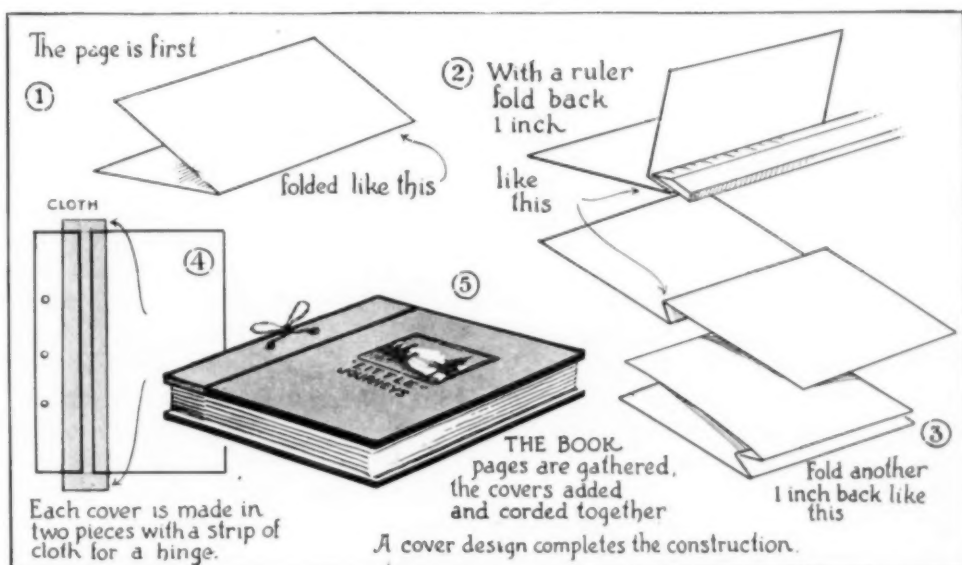
Sometimes it is a good plan to vary the shapes of the photos by cutting them out into ovals, circles, or whatever it may be. This is good, provided it is not overdone. Too many varied forms on one page are not satisfying. We are apt to lose sight of the photos as pictures and of the page as one pleasing area.

Most photos are helped by a little thin gray border line drawn on the page a little way from the picture. Sometimes a little design spot may be added to fill a blank space or the main title of the particular page may be blocked in as shown in the illustration. In this way different trips or holidays may be kept together as one set.

Snapshots are always more interesting if a word or two is lettered next to them. "Annie's first Fish" or "Jim and his Car" are self-explanatory.

Most photos show up best on dark or medium toned paper. If the paper is light enough to permit it, then drawing ink and a pen are all that is necessary to do the lettering. If dark paper is used then white or cream poster paint may be put on the pen with a brush and used similar to the ink. If mixed right, it will run off the pen smoothly.

Such a book not only makes a fine vacation-return problem for school students, but is a splendid souvenir when once complete. Properly worked out it forms the first step toward good book construction, and properly made it gives us something we are proud to have in our library.



How to Conquer Ugly Windows

PEDRO J. LEMOS

Students and teachers spend nearly a half of their open-eye hours in the schoolroom. Why shouldn't their eyes look upon pleasant scenes whenever possible? If the scenes need improving the following pages will show how to go about it.

AS you walk up the newly-painted steps of school on the opening day of the autumn semester, it recalls to your memory certain needed and long promised repairs in your own classroom. You wonder if the desks have been replaced, and have the blackboards been repaired, and will you continue to have twisted neck and aching arms struggling with the obstinate window shades? As you approach the room you are greeted by a varnish-laden zephyr, and with a grasp of the door knob you open to view, a camouflaged department! The desks—yes, the same desks are thickly revarnished, the blackboards are sombrely coated with new paint, the window shades, on being tried, still provoke and you commence to have that “what is the use,” feeling. You survey the room slowly, you look out of the window and you frown. That window is the climax. It is impossible!—with its ugly view of unkempt yards and brick walls. Your resolutions and fine vacation rest meet their Waterloo right there. And if it affects you that way when you look out of the window, how about your students?

Cheer and light should come to the schoolroom and home through the window. We turn constantly to the window because through it we remain in contact with the blue sky and singing hope. A prison is but little prison if its windows face the sky and meadows. A schoolroom is a poor schoolroom if its windows let in light and light only. And as

these thoughts run through your mind you frown and forget that circumstances are playing an opportunity right into your hand that rightly used will bring a “feather in your cap.” For haven't you assumed the art work in your school, the training of the youth to see beauty in nature and to apply Nature's principles to their home and lives? How can they apply this knowledge but by revising conditions in their home construction and changing the ugly lines and forms to pleasing arrangements?

And you as teacher should be able to commence this good work right in your schoolroom. What matters it if the school board will not allow funds for your proposed changes? Where there's a will there's a way, and you don't need their funds. A good many of your pupils will have to make their home improvements with limited means and if you can demonstrate how “to make a brick without straw” in your own schoolroom, you're going to gain the respect of your students, associates, and the entire community. You have to show that you know actually how to substitute peace and rest to the eye in place of discord and unrest in everyday environment. The teacher of encyclopedic knowledge, the expounder of lantern slides only, has had his day and will before long be as extinct as the dodo. Good business requires not only theorists but one who also can practice. The man who leads is the one who has gone through the mill from scrub boy to

manager. The art teacher who will succeed is the one who can teach the lofty ideal and then roll up his sleeves and say "Now I'll show you just how that applies to this table you are making," or if the drawing is wrong, will make the needed correction instead of abstractedly exclaiming, "Why the perspective is all wrong! No, you find out the trouble. It should recede here somewhere but it's up to you to find out."

Therefore, you are going to show the school including that exasperating window that it can be conquered; and you are going to do it this term, and here is the deep plot.

The Ugly Window will be permitted to give its light because the room needs it, but it will be so manacled that only beautiful light will come in and the ugly scene will be buried. This will be done by covering the window with a stained glass effect without the cost of the stained glass but with all the charm of sunlit colors.

And this is the way to begin:

First decide the subject. Let it be something that will be a decided antidote to the scene you are going to eclipse. Bring some of your vacation scenery and cheer into your schoolroom. Let it be the tall pines against the cloud-crowded sky, the wave-bordered seashore, or flower-edged river. Something that will be a color oasis in the schoolroom, something that will be a unity with the whole room but to be its highest keynote in brilliant sparkling harmonies.

A series of sketches should be made in smaller proportion to the window space to be filled. This should be an interesting problem for the whole class.

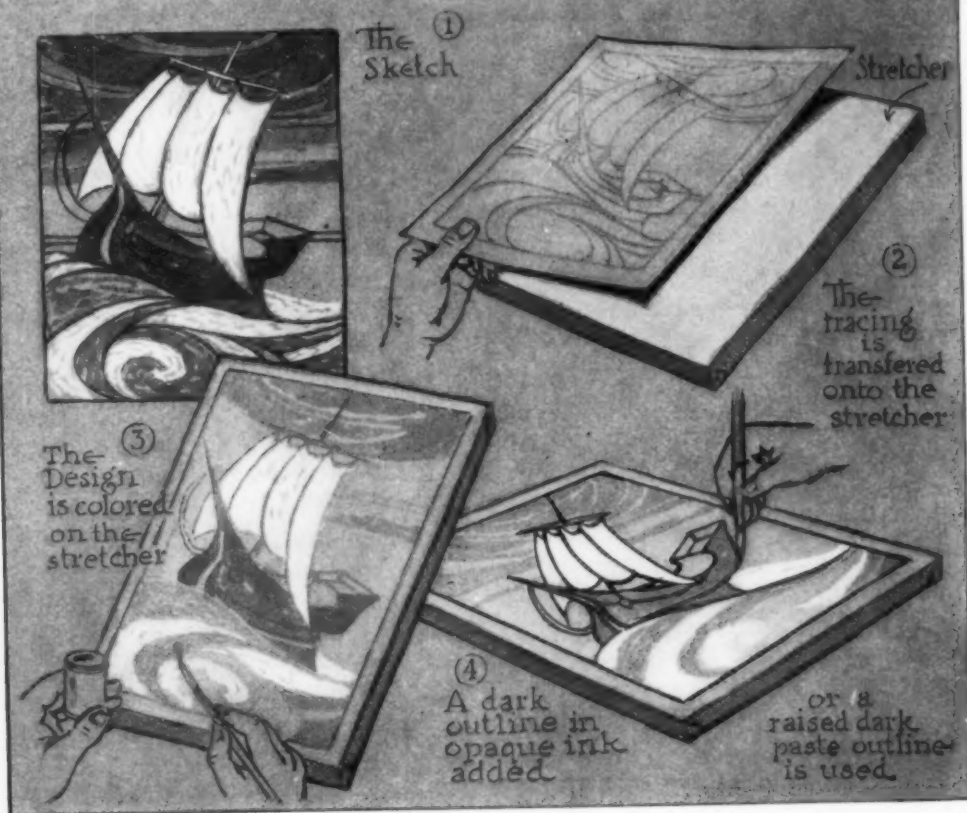
Good prints showing examples of stained glass windows should be assembled and posted for guidance. Color print with strong but harmonious colors should be also posted as good color influence. Prints from the work of Maxfield Parrish, Jules Guerin, Frank Brangwyn, and Edmund Dulac are excellent to use.

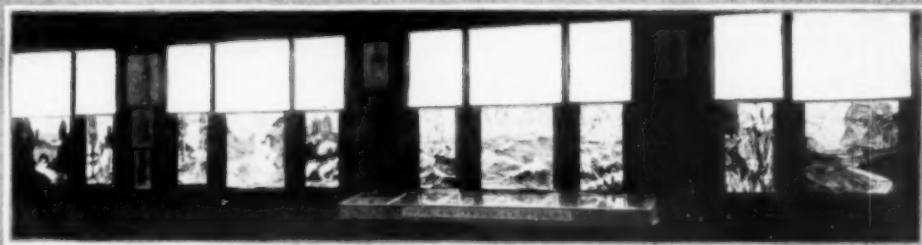
Have the students work in large masses and simple outlines. Show them how glass designs must be simple in the different parts which make up the tree or sky, as each part has to be cut from glass and that irregular edges cannot be cut from glass. And that this technical requirement in turn is what creates the simplicity, charm, and decorative quality of stained glass that gladdens and satisfies the eye. And that while their designs will not be actually made in glass that the same qualities should be sought for by following the same limitations in their design. The sketches may be first made very naturalistic. They may contain much detail and many colors in small parts. Then the design should be much simplified. One color should be used where three appear. It should be "posterized." That is, the colors must be made flat and the outlines simplified. See what single line will tell what it now takes six others to tell. Abbreviate everywhere until the whole subject stands in clear unconfusing terms. There's no better subject to cure the microscopic artist or the unessential detailist than stained glass design. It boils everything in line, form, and color down to the concentrated essentials; and for that reason, it requires the greatest care and thought in every part. Parts cannot be juggled or hesitating parts blurred. Every part not needed is simply left out.



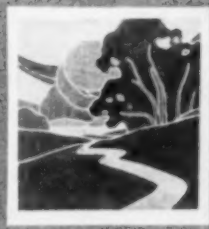
TWO WINDOWS IN THE GRADES

□ HIGH SCHOOL STUDENTS CAN BRING HAPPINESS TO GRADE-ROOMS BY REPLACING UGLY WINDOW-VIEWS WITH GOOD DESIGNS □

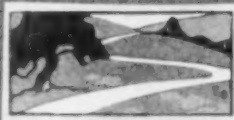
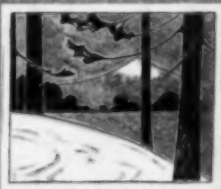




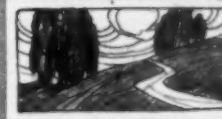
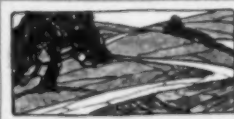
A ROW OF STAINED PAPER WINDOWS



DECORATIVE LANDSCAPES
TO BE USED FOR WINDOWS



LANDSCAPES RECONSTRUCTED
WITH LEAD LINE DIVISIONS



When the lines between the colors are put in they must be planned so as not to injure the subject. The best way is to plan the lines so that they are part of the subject. They should not just break up space, but should be a pleasing decorative line to all the rest.

After the small sketch is satisfactory, have the student take a piece of medium weight manila paper, such as comes in rolls for architects' use, and stretch it over a stretcher frame made to fit in the window frame to be filled. The paper can be held by tacks on the reverse side or it may be glued onto the stretcher frame. The design having been enlarged and previously traced onto the paper it is then ready for the colors.

The colors used should be transparent excepting where more or less opaqueness is needed. In such exception a little body color or tempera is added to give needed density. Good inexpensive transparent colors may be dyes such as can be purchased for dyeing fabrics. These should be put in jars for use and it is best that the colors be fairly strong. Separate brushes should be used for different colors, particularly the yellow, as the purity of yellow will soon disappear with the slightest mixture of other colors. A common work table for coloring may be established in the room to permit students to work out large problems, or small sets of colors can be arranged for individual problems at the desk if the design is a small one. In applying the color this can be done to create the mottled or streaked quality of glass, wherever such marking will help the subject rendering. A few pieces of stained glass secured from a shop where such work is done will help the students to gain the effect.

It will be necessary from time to time in the coloring to hold the stretcher up against the light to guide the right effect. It will be found that the intense color becomes a tint against the light. This transposition will soon become understood and colors painted accordingly.

Another method of applying the color is to use the stretcher only as a background to various colored pieces of thin paper which have been colored with the dye and cut out to fit the color sections and glued on to the manila paper on the stretcher. In this method, the student colors a large piece of paper at a time and after having a palette of several colored paper sections, cuts pieces out of these to be applied as needed on to the stretcher.

In the first method after manila paper is completely colored, the dark or lead lines are drawn between the colors with dark ink that has had body color added to it. Tempera lamp black, such as is used by frescoers, is good to use but must have glue added to make it adhere. The lines must appear opaque when the stretcher is placed over the window.

Where the colors are obtained by the thin colored appliques, it is necessary to use a thick color which will conceal the edges of the paper sections and at the same time create a unifying opaque line. A good material to use is to secure a package of black watercolor wall color from the paint shops such as is used by painters to tint walls. This should be mixed with water first as a paste and then add more water to secure an easy flowing syrupy medium to use from the brush. To this add sufficient liquid glue to make it hold strongly when placed on the stretcher. Where the lines meet each other the connec-

tions should be made strong and bold.

This describes the complete method of working excepting how to make the paper transparent and this is as follows:

After the manila paper has been completely colored and black-lined it is brushed on the inside with melted parafin. If it is uneven in transparency, it is held over a very low flame which will cause the parafin to flow over all surfaces evenly.

When using the thin paper glued onto the manila, the manila paper is first parafined before the gluing takes place.

Lamp shades, lamp screens, and other articles may be inexpensively made in this manner. And where the raised black line is used it gives all the charm of the real stained glass. It permits many a student a method of decorating his own home or of obliterating an ugly window-scene in his own room in a delightful manner.

With the schoolroom problem, the teacher can change the window transparency from time to time using the best windows executed by the students. Of course, there are going to be absolute failures by some, and excellent results by others. The failures will not be real failures, because the student thereby is able to compare and improve and the teacher will know just where more attention to construction is needed.

When the ugly window is conquered I'm sure that the janitor will be interested in seeing that the shades work just right, and the students will want to plan the walls next, and I can hear the principal say to the visitors from the next town, "Go into the art room upstairs. I want you to see what our students are doing with their room." And he will then write to the Board asking that those new studio desks that you have always wanted, be sent out right away.

Why Not Do It Now

ARTISTS and art teachers are the greatest procrastinators in the world. A well-known artist in the early days of California history once took over a room which had been a photographer's studio and commenced work without even changing the wall decorations. An old hat hung upon the wall and this with other sundry articles remained from day to day until the days grew to years. To secure water it was necessary for said artist to travel down two flights of stairs (to say nothing of the trip upward with a full pail of water); until after some years the artist's daughters, coaxing the artist away long enough to clean up his studio, discovered a faucet from which running water could be had

under the old hat on the wall. This is a true story and not a fable, and I'm not sure but that it could be nearly equalled in a lot of art rooms today.

Are you sure that you have not accepted and failed to improve your equipment or material in your studio? Have you left it just as you inherited it from your predecessor? Are your files and lockers and material cupboards located so as to make your work the easiest possible? When you want to find suggestions or material for your students, do you add gray hairs in the quest?

Why not start in this year's work by having system and order and design in your equipment? Put the Alphabeticon into use this term. It will save you

from finding embroidery ideas among the cartoon material, and the sheet of needed cover designs, too late to use, in the waste basket.

The Alphabeticon is a practical idea which has brought considerable peace of mind to many schoolrooms. It is not a new-fangled notion which takes up more time than it's worth; but it is a builder of efficiency—once installed the teacher will wonder why he put it off so long.

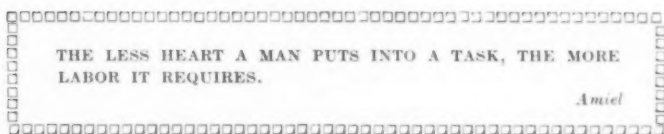
And with the Alphabeticon, why not include a good cabinet to hold the sheets so that the student needing some guide on his problem can go to the cabinet and find everything in its place and leave everything in its place. A panel above the cabinet can be used to post sheets referring to the current art problem. Each section can be accompanied by an assembly envelope to hold material before it is mounted on cards; and each subject as mounted can be rubberstamped or blank embossed with the school's name to prevent sheets from going astray.

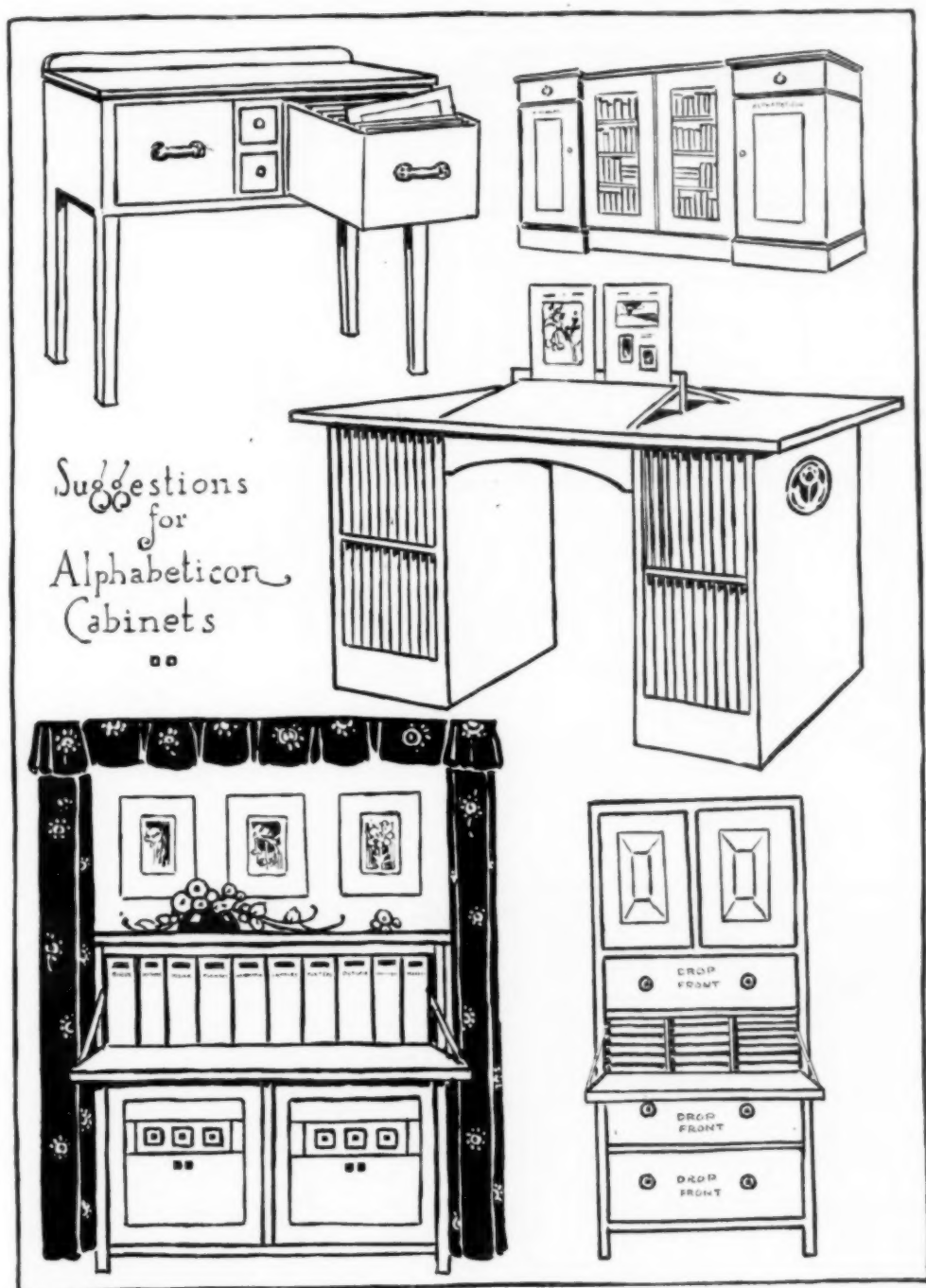
And after you do this why not plan a cabinet with a series of drawers and shelves to hold your still-life material? Several drawers with room for the glassware, pottery, and brasses, with boxes to hold the fabric backgrounds, will do wonders toward helping the art teacher's teaching.

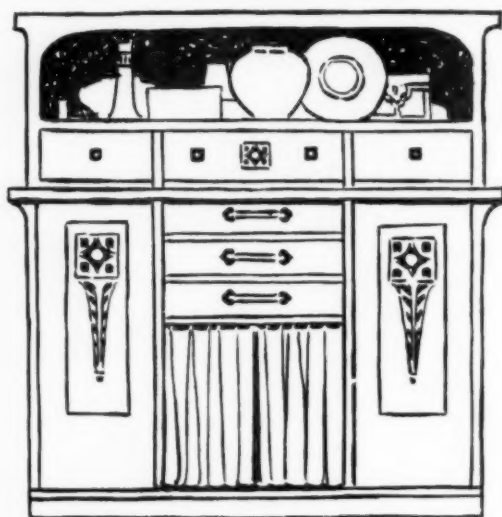
A series of outline charts made of successful groups with numbers on the objects, will enable the teacher to assemble from term to term good groups of still life; and these guides will help the student who doesn't know how to group material, so that before long he, too, will know how.

A little head planning by art teachers will enable them to save many steps and considerable worry as to what problems to give and how to successfully complete the term's subjects.

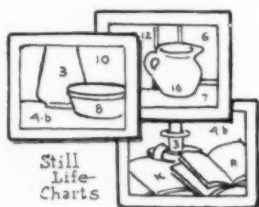
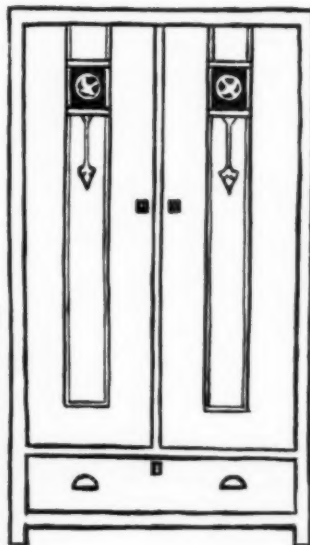
The teacher who can manage and forecast the term's needs is the one who will be the one hundred per cent efficient teacher, and systematic arrangement of all reference material and art subjects will go a long way toward a happy year's work. And the first step is to install the Alphabeticon.



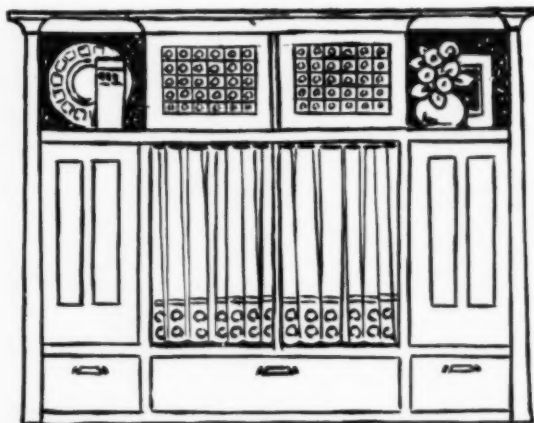




	PAPERS	
GLASS	PAPER FABRICS	BOXES
	PATTERNS	
POTTERY	HEAVY POTTERY	WOOD OBJECTS



GLASS WARE	CERAMICS	POTTERY
PAPERS	PAPER	
SILKS	SILKS	
BROCADES	VELVETS	
ROUGH FABRICS		
ODD & ENDS		
WOODEN WARE		
METAL WARE		
VALUABLE OBJECTS		



Suggestions
for
Still Life Cabinets

	GLASS WARE	PORCELAIN & POTTERY	
	DIAGRAMS		
METAL	PAPER		WOODEN
	FABRIC		
WARE	BACKGROUNDS		WARE
	FOR STILL LIFE		

THE ALPHABETICON DOUBLE REFERENCE INDEX

USED AND RECOMMENDED BY THE SCHOOL ARTS MAGAZINE

¶Mount selected material on cards of appropriate color, 10 x 14, large size, to be filed long edges horizontal, and 7 x 10, small size, to be filed short edges horizontal.

¶Decide under which of the fifty general topics each card would be most likely to be in demand. Write that topic in the upper left corner of the card, and place after it the index number of that topic. For example (see page opposite), WOODWORK 30.

¶In the upper right corner write the specific subject. For example, STILL-LIFE CABINETS.

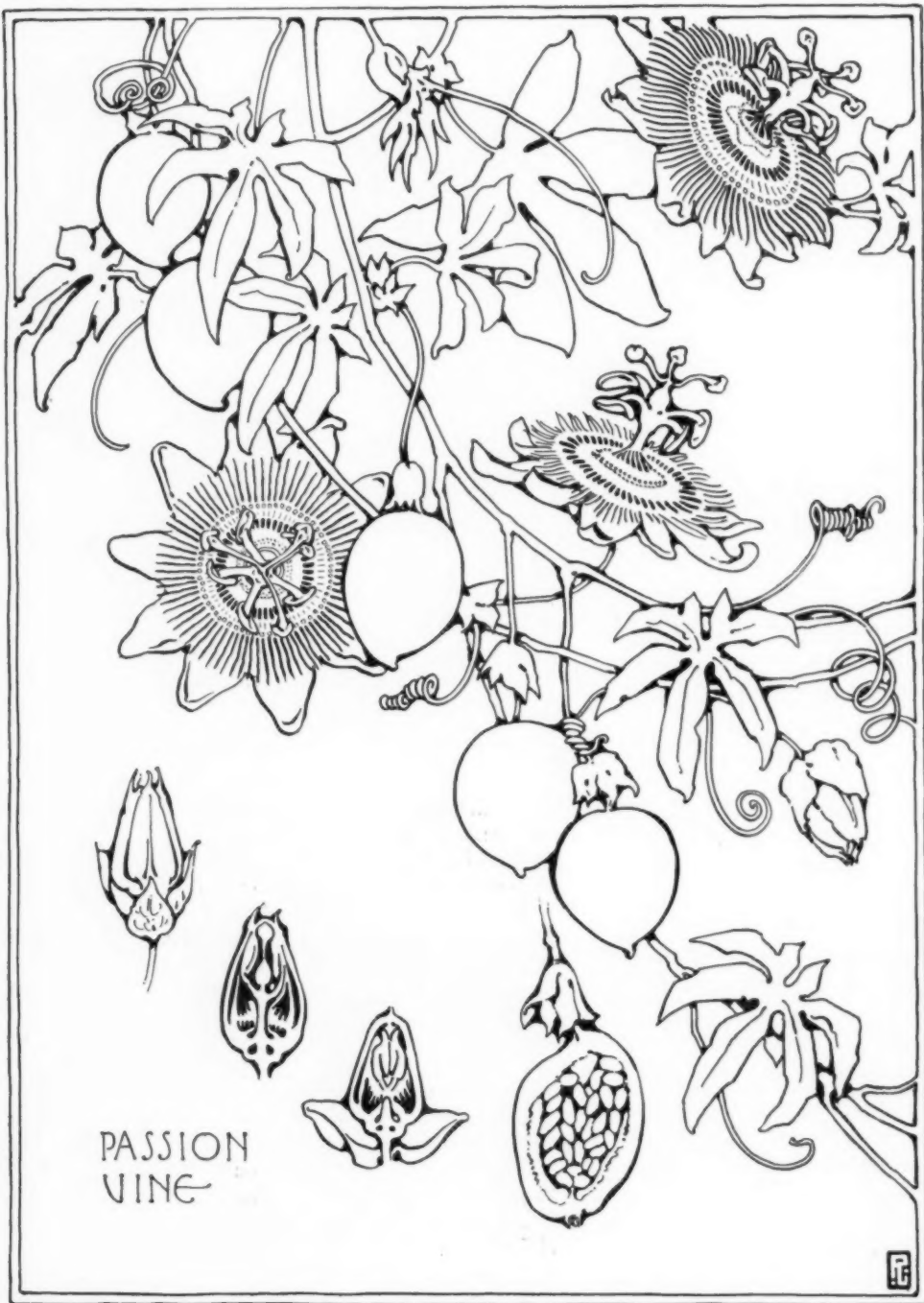
¶In the center of the top add the index numbers indicating other topics under which the card might be in demand. For example, 1, 4, for it is a good example of *School Topic*, and is related to Object Drawing.

¶At the bottom of the card or on the back write such other useful information as may be needed.

¶File the cards alphabetically by general topics (left hand corner), and under each topic alphabetically by specific subjects (right hand corner), and keep them always in this order.

¶To find *every* card in the Alphabeticon that might be used to illustrate any one topic, for example, Color Study, select every card having the *index number* of that topic at its head.

1 School Topics	Advertising.....43
2 Illustration	Animal Life.....14
3 Transportation	Architecture.....34
4 Object Drawing	Basketry.....26
5 Photography	Bird Life.....13
6 Landscape	Block Printing.....25
7 Picture Study	Bookplates.....48
8 History of Art	Bookbinding.....50
9 Natural Forces	Borders.....35
10 Plant Life	Calendars.....45
11 Fish Life	Clay Work.....17
12 Insect Life	Color Study.....40
13 Bird Life	Costume.....21
14 Animal Life	Cover Design.....46
15 Human Figure	Decorative Arrangement 38
16 Sand Tables	Embroidery.....22
17 Clay Work	Fish Life.....11
18 Paper Work	Geometric Drawing.....28
19 Weaving	History of Art.....8
20 Sewing	Holiday Projects.....44
21 Costume	Human Figure.....15
22 Embroidery	Illustration.....2
23 Lace Work	Insect Life.....12
24 Stencil Work	Interior Decoration.....33
25 Block Printing	Lace Work.....23
26 Basketry	Landscape.....6
27 Leather Work	Leather Work.....27
28 Geometric Drawing	Lettering.....42
29 Working Drawing	Machinery.....32
30 Woodwork	Metal Work.....31
31 Metal Work	Natural Forces.....9
32 Machinery	Object Drawing.....4
33 Interior Decoration	Paper Work.....18
34 Architecture	Photography.....5
35 Borders	Picture Study.....7
36 Surface Designs	Plant Life.....10
37 Rosettes, Florettes	Poster Design.....47
38 Decorative Arrangement	Principles of Beauty.....39
39 Principles of Beauty	Printing.....49
40 Color Study	Rosettes and Florettes...37
41 Symbolism	Sand Table Work.....16
42 Lettering	School Topics.....1
43 Advertising	Sewing.....20
44 Holiday Projects	Stencil Work.....24
45 Calendars	Surface Patterns.....36
46 Cover Design	Symbolism.....41
47 Poster Design	Transportation.....3
48 Bookplates	Weaving.....19
49 Printing	Woodwork.....30
50 Bookbinding	Working Drawing.....29



PASSION VINE IS A DECORATIVE PLANT, DIFFERENT SPECIES VARYING IN LEAF AND FLOWER SHAPE. THE RESEMBLANCE OF ITS FLOWER PARTS TO THE CROWN OF THORNS, THE NAILS AND HAMMER USED IN THE CRUCIFIXION IMPARTS ITS NAME AND ITS USE IN DESIGN TO ECCLESIASTICAL PURPOSES. THE BRIGHT ORANGE FRUIT HANGS PENDANT LIKE LANTERNS AND IMPARTS A QUAIN FLAVOR WHEN EATEN



PASSION VINE DESIGNS. BOTH PASSION VINE PLATES ARE RENDERED WITH A BALL-POINTED PEN AND INK. THE FINE DETAILS HAVE BEEN MERGED INTO LARGER MOTIFS AND ALL PARTS SO ABBREVIATED AS TO MAKE INTERESTING DARK AND LIGHT SPOTS. A BRUSH MAY BE USED TO FILL IN THE LARGER DARK SECTIONS

Good Ideas from Everywhere

TEACHERS EVERYWHERE ARE INVITED TO SEND IN ORIGINAL IDEAS AND ALPHABETICON MATERIAL FOR THIS DEPARTMENT. THE EDITORS ARE GLAD TO CONSIDER ANYTHING SUBMITTED AND WILL PUBLISH IT IF POSSIBLE. HELPS FOR THE GRADE TEACHERS ARE ESPECIALLY DESIRED.

BLACKBOARD DRAWINGS for borders present an interesting problem for schoolrooms. Many rooms contain blackboards with space, seldom reached, at the top and an interesting border in such places will do much to "dress up" the room.

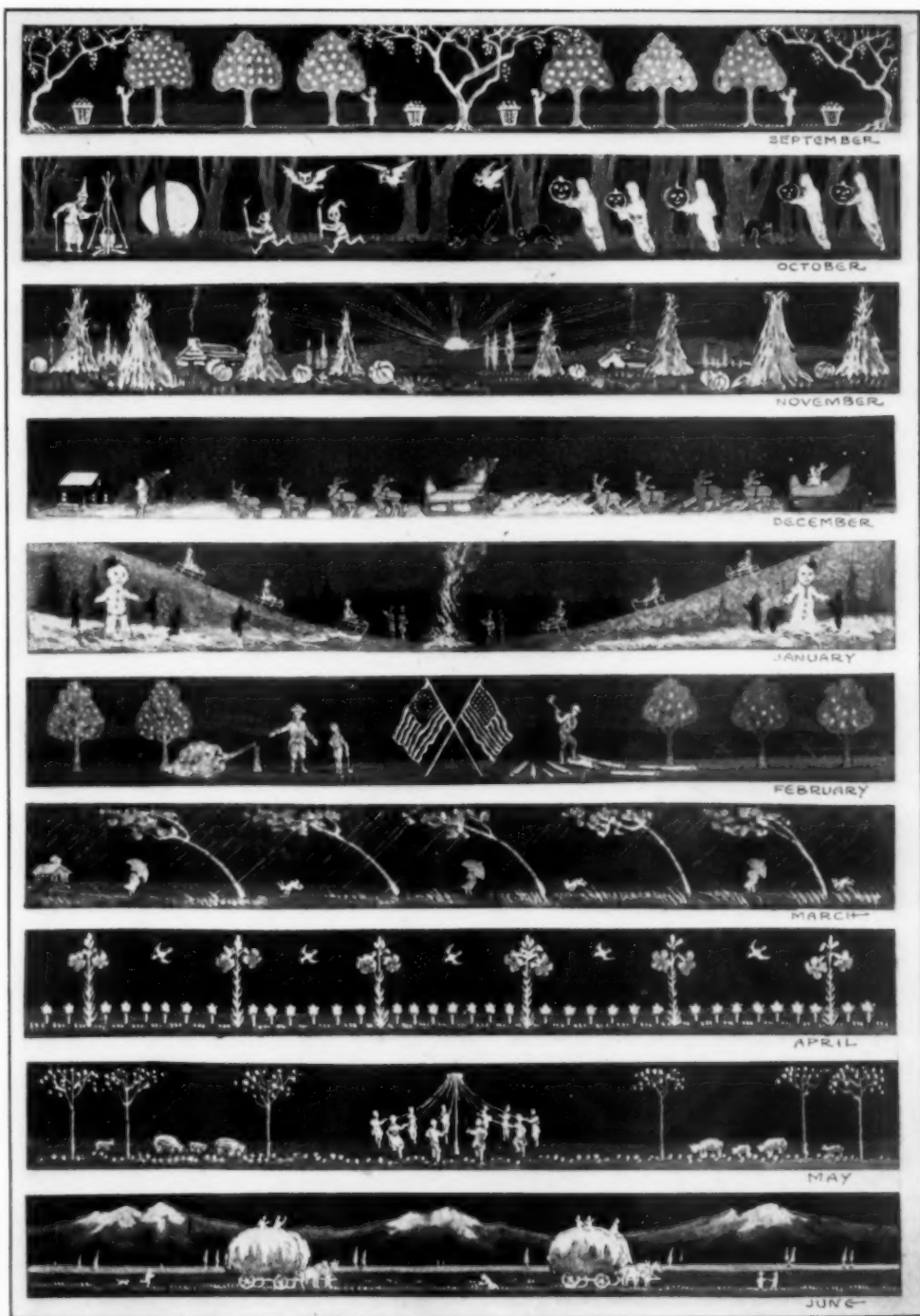
A room will look considerably better and more unity will be secured in holiday blackboard decorations, if a pleasing border is used at the top of all the blackboards instead of scattered drawings here and there. The page of borders in this issue suggests ideas for a border to be placed in the blackboard space near the teacher's desk, and shows a design for each school month. The ideas for these decorations could be decided by the class with some guidance from the teacher and give opportunity for fine study of symbols and the month's history. The main motifs can be cut from paper and repeated where needed. Magazines and postcards may also be called upon to supply needed figures which when cut out may be pasted onto the board and made a part of the decoration.

MR. BAILEY'S PRINTING ARTICLES are continued in this volume with a new series that will be welcomed by printers and teachers everywhere. American industry has made possibly the greatest artistic advancement in its printing. While other industries have made more advancement in output, printing has developed more American individuality.

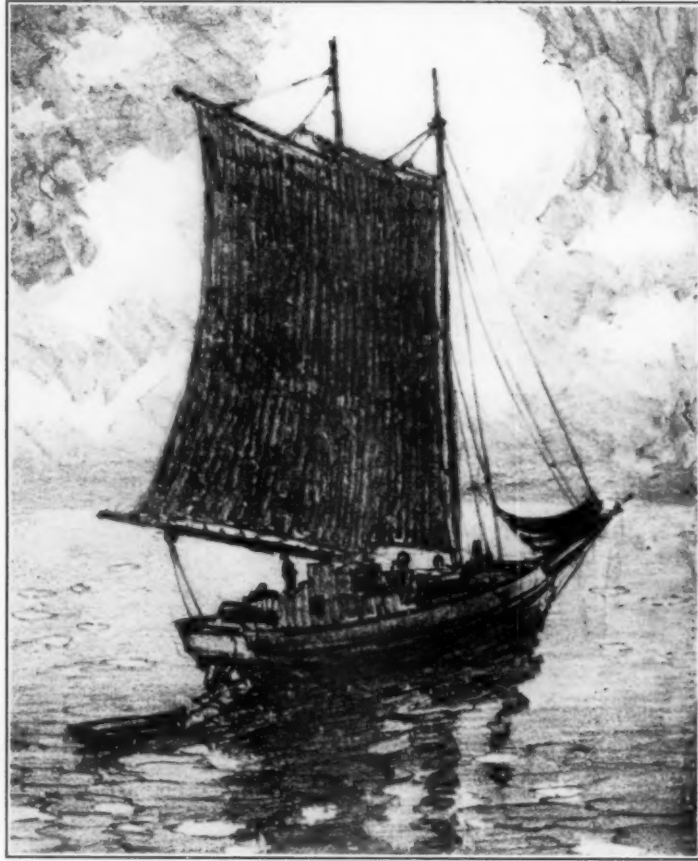
This has been due largely to good technical and artistic trade magazines, the attention of artists toward printing, combined with the acceptance by publishers of those fine examples of the past as standards. No little of this acceptance has been the result of Henry Turner Bailey's fine way of presenting these standards in a clear, concise manner, and the history of American printing will include his name as one who showed the way.

FRENCH POSTERS stand the test of scrutiny and time because they are not eleventh-hour productions. The French artist does not think it beneath him to lend his talents toward the industries; and previous to the war, leading French artists designed many posters. Therefore when a national need developed for posters, national names responded with fine productions. The American artist by contrast generally felt that it was art abasement to produce a poster and considered it commercial; therefore, when his artistic spirit was patriotically willing he found his practicability weak. It has been a fine experience for the American artist, and has developed his appreciation for application as no other condition could.

FRENCH CHILDREN POSTERS show what the children can do when called upon. France marshalled all its avenues of talent and ability in its hour of need; and who knows but this conserved and loyally donated service gave the needed ounce to turn the scales



BLACKBOARD PICTURES CAN BE MORE EASILY PRODUCED ON A BOARD THAT IS GRAYED BY CHALK BY USING SOFT CHARCOAL OR WET CLOTH TO PRODUCE DARK PARTS AND CHALK TO SECURE THE LIGHT SECTIONS. COLORS MAY BE ADDED AND SUCH BORDERS WILL MAKE A CHEERY ROOM. THIS PAGE SUGGESTED BY THE DECEMBER BORDER CONTRIBUTED BY MISS ADAMS, FOURTH ST. SCHOOL, NEWARK, OHIO.

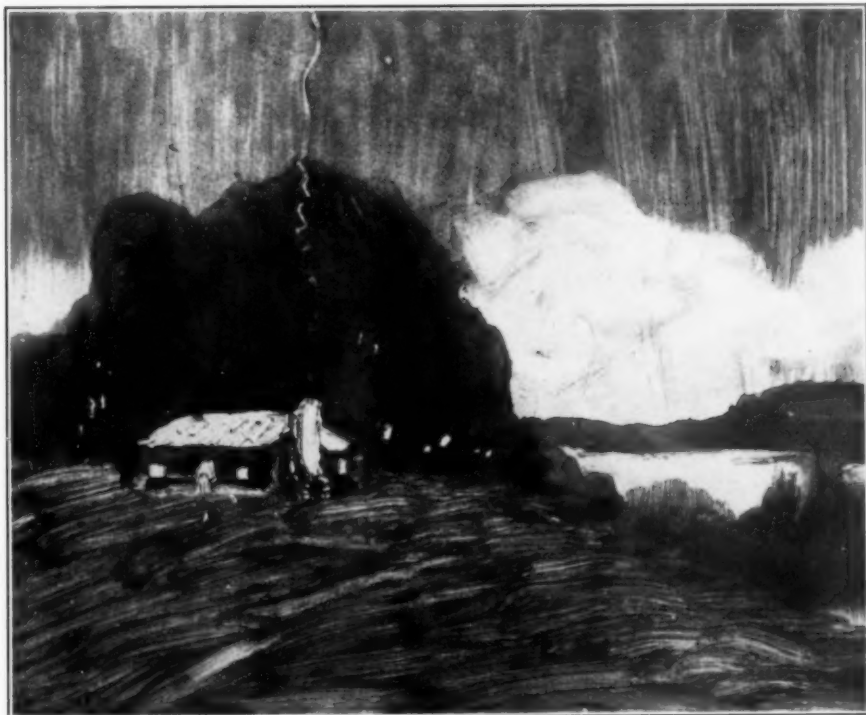


NO. IX. LITHOGRAPHIC PRINT EXAMPLE TO ILLUSTRATE PRINT METHODS

LITHOGRAPH (Planographic)

THE HAY BOAT. Lithography was accidentally discovered by Senefelder, a poor author, while jotting a laundry memorandum on a stone slab on which he was experimenting. He found that by using a greasy ink on the stone and subjecting the stone to acid that the surface (excepting the greasy ink) would absorb water, and that when ink was applied, the water surface repelled the ink, leaving the ink only on the greasy lines. These lines then transfer the ink when brought in contact with the paper. Metal plates have now largely superseded stone and are sensitized for the purpose.

Lithography is largely used for large poster printing beside being used by artists for producing artistic prints.



NO. X. MONOTYPE PRINT TO ILLUSTRATE PRINT METHODS

MONOTYPE (Planographic)

THE PIONEER'S CABIN. A monotype is made by direct painting in one tone or colors upon a smooth surface such as metal or glass.

This is transferred to paper by close contact of paper to the painting, causing the subject to be transferred to paper. The paper is dampened to make a more sensitive surface and a medium such as turpentine and linseed oil is used with the paint to keep it soft, so that the transfer will be more easily accomplished. A press or roller or clothes wringer may be used to make the transfer. Only one full print may be secured from each painting, a second faint print sometimes being obtainable. The process is not over twenty-five years old, but many artists use it to make spontaneous sketches as it produces qualities obtained by no other method.

toward victory. The four posters shown on one of our pages were made by French children in colors and reproduced by lithography. No. 1 was made by Jeanne FaPournoux, 14 years old; No. 2 was made by Yvonne Vernes, 14 years old; No. 3 was drawn by Marie Grogness, 16 years old; and No. 4 was made by G. Douanne, 16 years of age. The simplicity of arrangement and elimination of confusing detail make these good material for study by teachers who plan to make posters a part of their school work this coming year.

THE WOOD LINGS by E. R. Ford are a group of happy wood creatures who will visit the kindergarten and primary children through the pages of the *SCHOOL ARTS MAGAZINE* from month to month. The page for coloring has been so arranged that when water color is used, the black background will repel the paint, causing it to remain within proper spaces. Teachers of the little folks will find the Wood Lings good for many other re-adaptations, simply by copying these clever wood folks on larger stiff paper and using such copies as patterns. The children dearly love active animal pictures; and when they are dressed and appear doing the same childish stunts that children love to do, they are captivating. With such attraction, the knowing teacher can easily use them in teaching reading, numbers, and other subjects to the backward child.

THE HICKORY LOG gives a problem for children to cut out and paste. A copy of these animals, by the teacher, upon thick manila paper and cut-out patterns will enable the teacher to keep many idle fingers busy cutting out and coloring and grouping the Wood Lings

on and around the hickory log. The log is made by folding the ends up and bringing the other section around and pasting it so as to make a cylinder. The Wood Lings can then be placed on the stump by inserting the lower extra end so as to make a standing base.

STUDY OF WAVES requires alert quick painting, and develops a retentive memory. If students who wish to secure nature knowledge would do more studying of the great nature forces and secure a knowledge of parts, instead of attempting to sketch whole panoramas, their progress would be more rapid. With the use of white water color or Chinese white on gray or dark paper the student can record waves more easily. The wave comes on and a quick general sweep of the full brush records its contour. As it falls over, its splash is memorized and drawn in after the wave has disappeared. Then another and another is tried until the general character of waves is secured. Many failures on paper will result but they are failures only because gained knowledge shows their defects. It is this kind of training that results in good marine painting.

CLOUD STUDIES. Clouds are less fleeting than waves, but they, too, require a medium that can be worked rapidly. The illustrations of clouds on page 55 in this issue were made with a white crayon on a rough gray paper. Crayon and rough paper impart more of the fleecy quality of clouds; and the crayon can be made lasting by affixing the drawing with the same fixative used on charcoal drawings. A number of studies can be made in this way by students at various times of the year from the school windows. It will enable them

to render clouds properly, so that when they have occasion to draw clouds, they will make them look less like suspended clothes-bags or accidental "dabs." A thorough knowledge of the various kinds of clouds and the conditions with which they are identified will prove of immense value to the budding artist.

THE FRONTISPIECE is a decoratively rendered pen drawing by Hugo Friedhofer, an art student who delights in drawing (and therefore renders well) trees in their varying forms. Trees offer many an interesting hour of profitable study to the knowing art student. The decorative rendering of nature forms appeals to the eye and mind in the same way that poetry appeals to the ear and mind. A naturalistic rendering and prose both describe the scene more literally, but the repetition and rhythm that enter into a decorative drawing and poetry better satisfies the æsthetic needs. The drawings of decorative trees by Miss Netzorg are an excellent series and should be collected by every art teacher.

PASSION VINE DESIGNS is the first of a series of plates to appear in the **SCHOOL ARTS MAGAZINE** which will suggest different ways of rendering flower subjects. A companion page will show how design motifs have been made from the same subject and with the same medium. Line drawings and tone drawings will be shown in pen and pencil, crayon and brush and charcoal. The plant forms used will be those plants or types of plants generally known throughout the United States and will, therefore, more closely enable the design teacher to use them as guides. This month's

plate is a vine, which permits greater liberty in its design directions than some forms, because of its rambling tendencies. The pen used is a coarse or ball-pointed pen enabling the designer to secure at the same time a firm full stroke combined with a clearness of decorative parts.

COUNTRY CUT-OUTS illustrates the possibilities for occupational or seat work for the little folks. The teacher who knows how to draw even the simplest subjects can outline birds and animals for the children to cut out with scissors. Let them then invent the antics and arrange the pictures. It will prove an early way to develop originality, arrangement, and inventiveness, besides giving a happy hour's work.

ILLUSTRATIONS FOR CHILDREN'S STORIES is a difficult angle of illustration because so few artists are capable of working from the child's viewpoint. The two following engravings show excellent renderings and well composed illustrations for the poem "Going a-Nutting" by students of the Cleveland School of Art.



STICK LAYING is well illustrated on one of our pages, showing a few of



POSTERS BY FRENCH CHILDREN. THE INTERPRETATIONS ARE AS FOLLOWS: "I AM A BRAVE CHICKEN OF THE WAR. I EAT LITTLE BUT PRODUCE MUCH." "THE LITTLE CHILDREN WISH WITH A GOOD HEART, AND HOPE FOR THE DELIVERANCE AND ANNEXATION OF ALSACE." "ECONOMIZE ON THE BREAD AND EAT POTATOES." "FRANCE WILL ECONOMIZE THE GAS."



FRENCH POSTERS REPRODUCED FROM COLORED LITHOGRAPHS. FRENCH POSTERS ARE KNOWN FOR THEIR GOOD DRAUGHTSMANSHIP AND FINE PATRIOTIC SPIRIT IN SUBJECT MATTER

the excellent pages from the new book, "Primary Seat Work," issued by Beckley-Cardy Company of Chicago. In the place of sticks, firm strips of colored cardboard may be used. These will keep their positions possibly even better and form less expensive equipment. Children may be unable to draw a line straight for any given distance, but they can all place sticks and learn form and line direction in this pleasing variety of play-work.

RUNNING WATER is a subject very hard, as any illustrator knows, to draw from memory. The wise illustrator or art student is he who visits his vacation haunts with definite ideas of his shortcomings and needs, and makes sketches and studies accordingly. If it is tree-trunks, he studies tree-trunks; if the cows he has been using in his work look like horned horses, he makes a study of cows, and so on down the list. Vacation proves all the more enjoyable when knowledge is added to recreation.

Editorial News

THE MUSEUMS AND THE SCHOOLS belong to each other. The museum must become as important a center to the community as the library. The Metropolitan Museum of New York is taking a leading step in retaining a staff of directors to assist the American industries to better the design of their productions. It has already conducted successfully for some years a department toward helping the schools; and with the museums, art teachers, and industries willing to join hands, there appears to be every opportunity for a bright era in American art.

In a communication from Mr. Richard F. Bach, Associate in the Industrial Arts Department of the Metropolitan Museum, he states: "There must be schools, schools, always schools to drive home the immutable fact that America must have art, the best and plenty of it, and that at once. We will not make an American style overnight,—the gods forbid—but we can produce craftsmen and designers who will make such use of the fine things of the past in our

museums that the American style will gradually take shape."

How about it, art teachers? It's time to become seriously busy and back up Mr. Bach.

THE INVENTIVE ART TEACHER will never be idle for lack of problems. The school children of Albuquerque, New Mexico, under the guidance of their supervisor Miss Emma Woodman, have been enthusiastically working on spool furniture in the first grades, and felt applique in the eighth grades. The seventh grade girls crochet baby shoes for the French Orphans.

An interesting problem worked out in one of the schools was the making of all sorts of metal craft from tin cans secured from the mesa. Miss Woodman will tell us more about this in the December SCHOOL ARTS.

THE SCHOOL ART LEAGUE OF NEW YORK CITY seeks to aid in the conservation of talent, that the children of today may be prepared for the constructive work of tomorrow. Nearly

40,000 children and teachers were helped during 1917-1918 by the School Art League. Its officers are national art leaders and the league co-operates with the nation's leading art institutes. An appeal is made for memberships from those who wish to foster art for children's enjoyment. Miss Florence N. Levy, Secretary of the School Art League, New York City, will be glad to supply further information.

A REAL AMERICAN ART SCHOOL, one that does not follow every fad and fancy or art will-o'-the-wisp, is the one in Cleveland, Ohio. An artistic folder recently received announces a series of courses in practical art, and any parent or teacher wishing to advise the young man or woman planning to follow art as a career should write for a folder at once. With Henry Turner Bailey as the Director of the School of Art, Cleveland has chosen the best method of securing a school destined to become America's leading art school.

HERE'S A CHANCE FOR SHARP EYES! Twenty-five to fifty dollars will be paid for specially fine blueberry plants, by Mr. F. V. Coville, of the United States Department of Agriculture. They wish to cultivate and produce new and better varieties of the blueberry and need wild plants to use for this work. All interested in finding such plants should write at once to Miss Elizabeth C. White of New Lisbon, New Jersey, who will then send full directions. Boy Scouts and Camp Fire Girls, here's your chance to help your country and earn some vacation money!

ART APPRECIATION from the artist's point of view, made simple for young people's instruction and which will really lead to an appreciation of art, has been prepared in lesson form by John W. Beatty, Director of Fine Arts, Carnegie Institute of Pittsburgh, Pennsylvania. These will be sent at actual cost of printing which is five cents for each lesson. An excellent opportunity and an excellent example of how the national art organizations are doing all in their power to assist the art teachers.

JOSEPH PENNELL'S ART CRITICISM of our schools has caused some excitement and considerable back fire. It is easy enough to criticise, but what is needed is more co-operation. It is unfortunate that artists who have been abroad, established for years in European art centers, should expect to find perfected art conditions in America. We all know that art education needs improving in America, but it needs some time and some energies—and some patriotic artists that will stay home and do more missionary art work.

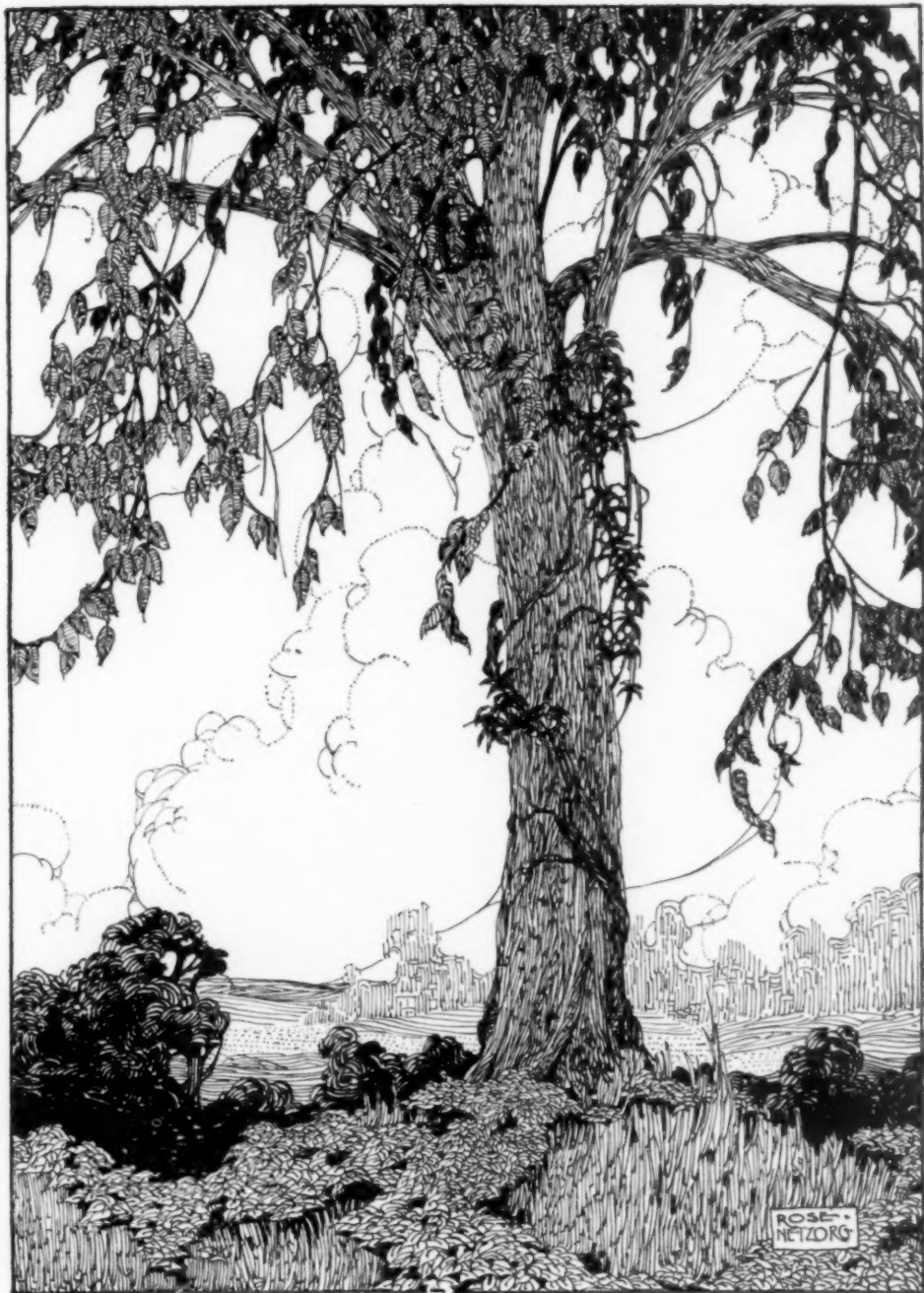
Time and racially united conditions have established that solidarity in Europe's art appreciation which Mr. Pennell finds lacking in America. Our time is coming, and it will come faster by everyone helping. If criticism be made, let it be constructive criticism. Let us develop an American art and design for our own conditions, without aping European trends. Considerable effort has been already wasted following European design trends because it appeared to be the "course of least resistance." It will all have to be undone tomorrow.



1660-1680. The end of the 17th Century again shows extravagance in draping and puffing, and materials. The women wore tight straight bodices, and on account of the discomfort this involved, the fan was a necessary article. Skirts were held out over the hips by a wire frame-work, and heavy folds opened out in front, displaying gorgeously embroidered petticoats. Pearls in profusion, many ribbons in festoons and rosettes, and kid gloves were essential adjuncts of fashion. The men likewise deemed ribbons and frills necessary; they wore long straight wigs, hats with plumes, a blouse, with a skirt-like arrangement falling over full knee breeches, and wide rosettes, beside adorning the sleeve, were worn at knee and ankle.

THE MAN: Hat, N3; Plumes, R $\frac{1}{2}$; Blouse and Sleeves, B $\frac{1}{2}$; Bolero and Skirt, YR $\frac{1}{2}$; Ruffle below blouse, R $\frac{1}{2}$; Breeches, B $\frac{1}{2}$; Stockings, B $\frac{1}{2}$; Shoes, N3; Ribbons, R $\frac{1}{2}$ and Y $\frac{1}{2}$.

THE WOMAN: Bodice and Skirt, B $\frac{1}{2}$; Collar, PB $\frac{1}{2}$; Petticoat and Bodice-front, R $\frac{1}{2}$ and Gold; Sleeves, PN $\frac{1}{2}$; Ribbons, R $\frac{1}{2}$.



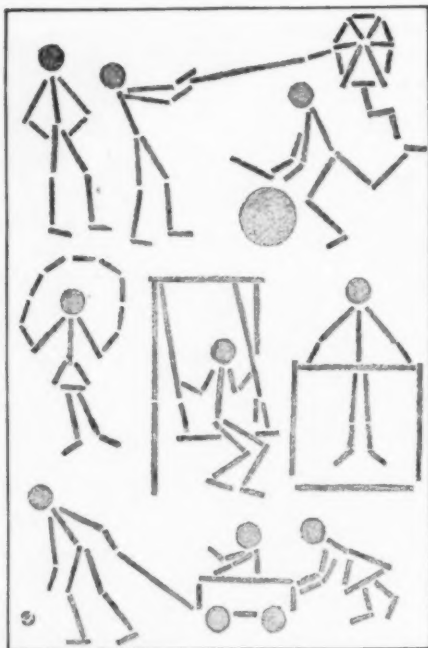
YOUNG ELM—UNDERNEATH THE DROOPING BRANCHES AND CLINGING WOODBINE GROWS A PATCH OF MYRTLE SPREADING FROM THE OBSERVER UP TO THE BASE OF THE TREE. FOREGROUND PATCHES HELP TO ADD CONTRIBUTING MASSES TO THE PRINCIPAL CENTER. THIS COMPOSITION, ALTHOUGH SPACES ARE DECIDEDLY UNLIKE, IS AN EXAMPLE OF ALMOST FORMAL BALANCE. HERE AGAIN, THE TECHNIC OF THE PEN SUGGESTS TEXTURES OF BARK, LEAVES, GRASS, BUT THE QUANTITY OF LINES IS DEPENDENT UPON THE VALUE OF EACH MASS.



THE OLD HICKORY LOG IS THE ASSEMBLY HALL OF THE WOOD LINGS. EACH DAY THEY WANDER TO THIS CENTER TO CHAT WITH ONE ANOTHER OR TO EXCHANGE GOODIES THEY HAVE GATHERED. LITTLE FINGERS CAN CUT OUT AND ARRANGE SOME OF THESE GROUPS.



VACATION IS OVER BUT ISN'T IT FUN TO RETURN TO SCHOOL? THE WOOD LINGS THINK SO FOR THEY HAVE A HAPPY SCHOOL, AND NEW WOOD LINGS ARE COMING TO JOIN THE BABY CLASS. WHO CAN COLOR THE WOOD LINGS IN THE BEST COLORS?



The Stick Family at Play



The Stick Family at Work

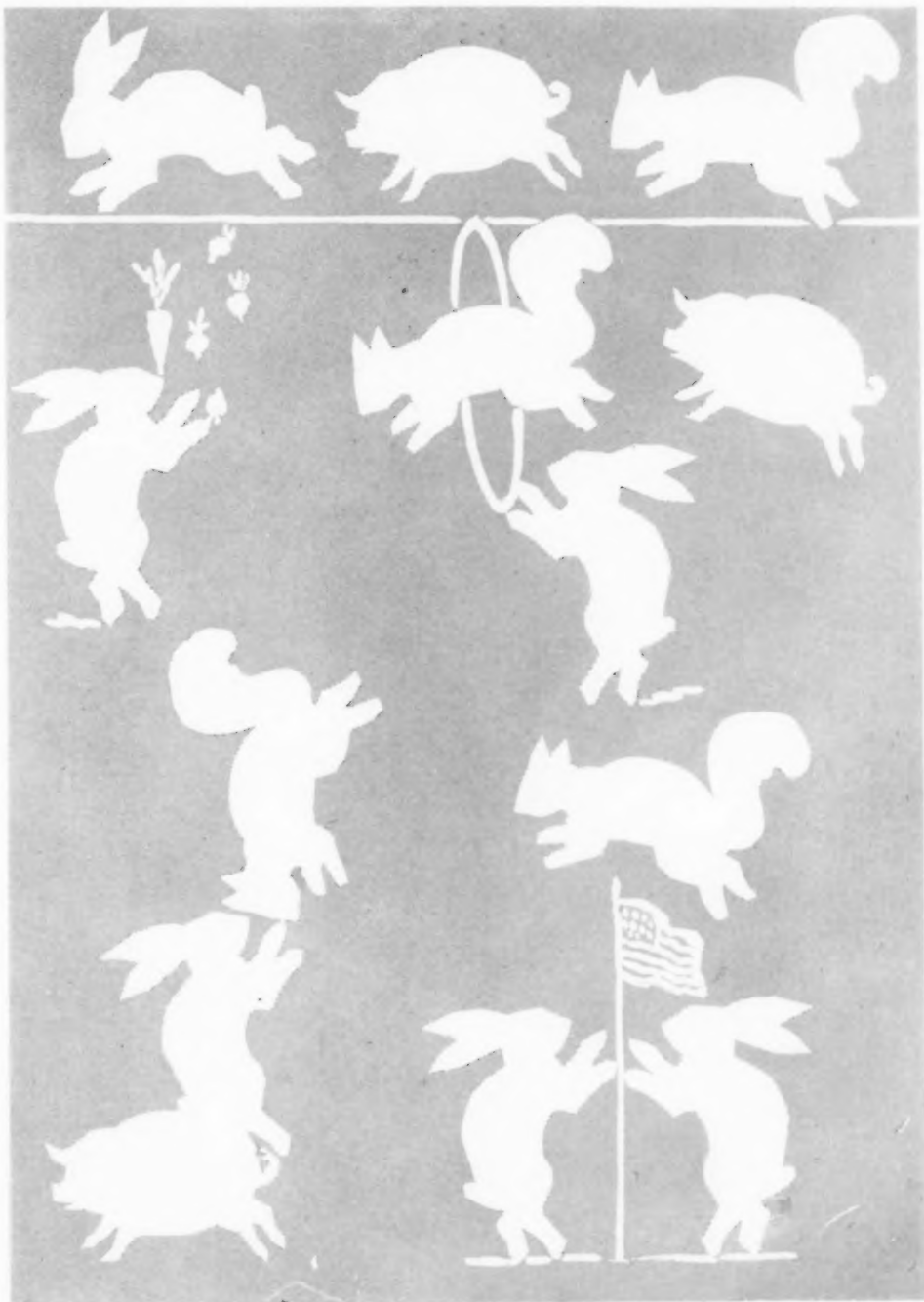


Stick Laying—Things We See Outdoors

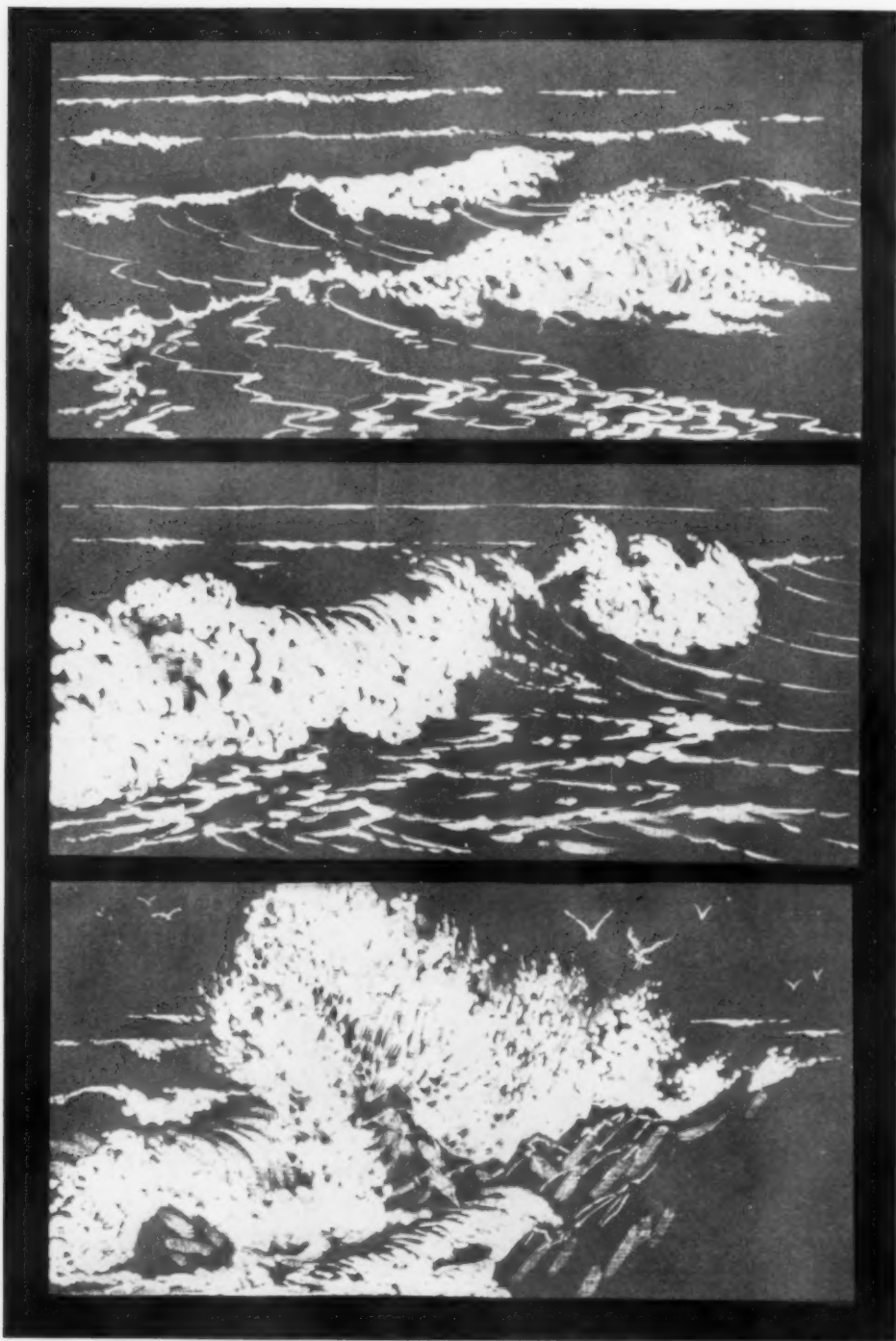


Stick Laying—Things We See Indoors

STICK-LAYING PROBLEMS FROM THE BOOK "PRIMARY SEAT WORK" PUBLISHED BY THE BECKLEY-CARDY CO. OF CHICAGO.

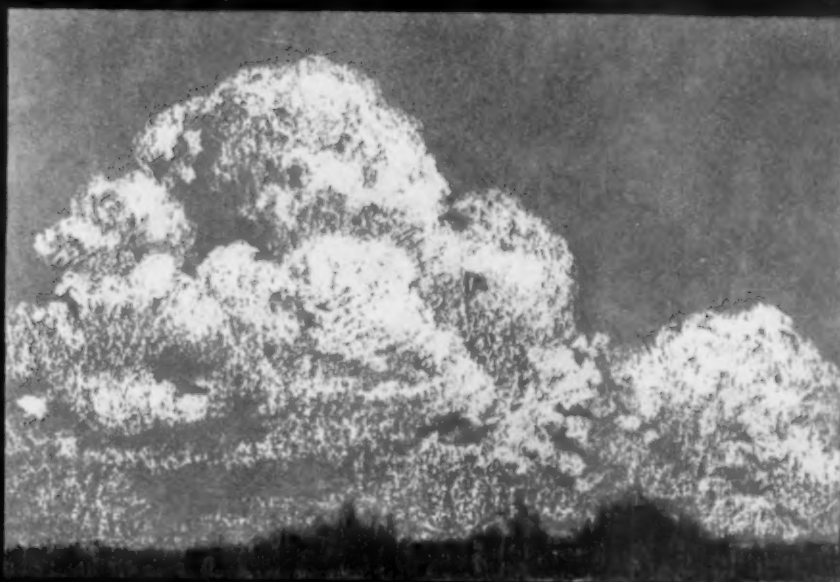


CUTE, CAPERING, COUNTRY CUT-OUTS. LITTLE FINGERS AND SCISSORS WILL CUT THE ACTORS AND INVENT THE STUNTS. THEY MAY BE ARRANGED ON DARK PAPER AND THE BEST ONES PASTED DOWN.



VACATION WAVE STUDIES MADE FROM DRAWINGS WITH CHINESE WHITE UPON A GRAY BOARD

School Arts Magazine, September 1919



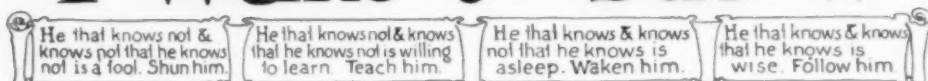
CUMULUS



STRATO CUMULUS

CLOUD FORMS MADE FROM DRAWINGS ON ROUGH-SURFACED GRAY BOARD WITH WHITE CRAYONS

"I Want to Know"



Questions and answers from subscribers, that are of general art information to our readers, will be printed as space permits. All questions should be accompanied by a stamped, self-addressed envelope for reply by mail, and addressed to Information Editor, SCHOOL ARTS MAGAZINE, Stanford University, California.

I WANT TO KNOW

How would you advise a graduate student who wishes to follow a cartoonist's career?

Unfortunately the prevalent idea of a cartoon is that it must have ludicrous and distorted figures and subjects. Cartooning is and can be after all a fine art and of powerful influence. Almost insurmountable conditions have been changed in many communities by the right use of cartoons. If the student follows the Mutt and Jeff style of cartoon, he will find little recompense and but short glory. The cartoon student needs to know how to draw well; he should familiarize himself with the figure, perspective, use of pen and ink, and methods of engraving. He must be up-to-the-minute in current events and public opinion. This combined with a sense of humor and a willingness to go through a grind of years' work will prove a good start.

□□□

What is the best medium to make wash drawings with and what paper should I use? I was told to use drawing ink but it sets so rapidly and is not smooth in tones.

Drawing inks are made both waterproof and soluble. If you use the waterproof ink, it will work "blotchy" as it is not supposed to be diluted. The soluble drawing ink should therefore be used. The best mediums are the process blacks or regular tubes or pans of wavy black or lamp black water colors. A paper with a water color surface such as the Favor Ruhl, Strathmore, or Whatman papers are most generally used by the illustrators and commercial artists.

□□□

I want to know if the new modern arts should not have a place in our high schools. I want my students to draw and paint more what they feel instead of just what they see, but my principal has other views.

It will take but a short time for sane American opinion to relegate the so-called new modern art movement to its proper place. It is not modern in any sense, but primitive, and the selection has left out the finer parts of the primitive sources. It is not modern, because it does not have any fitness with modern needs. Its adherents argue that it is to be the art of the future, but I am confident that the commonsense educators of today will see to it that the future generation is not one wholesale, insane asylum.

To any teacher having this twisted vision of what art should be, I suggest the following plan—Visit any of the colonies or groups of ultra-modern art followers (followers always) which are to be found in any good-sized city. Consider their ways and study their physiognomy, their inverted ideas, their trend to the spectacular,—failure to keep promises, lack of responsibility toward their fellow men, and utter disregard for the beauties of life. Ponder on their doctrine that beauty is truth, and that their idea of truth is the sordid, the grewsome, the distorted and confusing forms, gnarled specimens of humanity. That, therefore, these conditions to them is beauty. Then go back to your class of happy, intellectual, young men and women, and I'm sure that you will prefer that they remain out of the "modern" group.

If you still feel according to your original idea, I would advise consulting a good nerve specialist at once.

□□

How can I secure the wax finish mellow chestnut color on copper work that I have seen?

There are several methods of coloring copper craft, the best of which is produced with copper oxide. The copper oxide or "ruttle," is ground to a dust which is mixed with water in paste form. This paste is then daubed on to the finished hammered copper surface, and when dry the blow-flame thrown upon it until it is well burned onto the metal. A chamois skin containing a little graphite dust and beeswax upon it is then used to polish off the surplus oxide, resulting in the deep chestnut color. Sometimes the oxide is placed upon the copper surface before the hammering is done and thereby rather hammered into the metal pores. In this instance a cloth should be used when holding the copper object to prevent the hand moisture affecting the oxide.

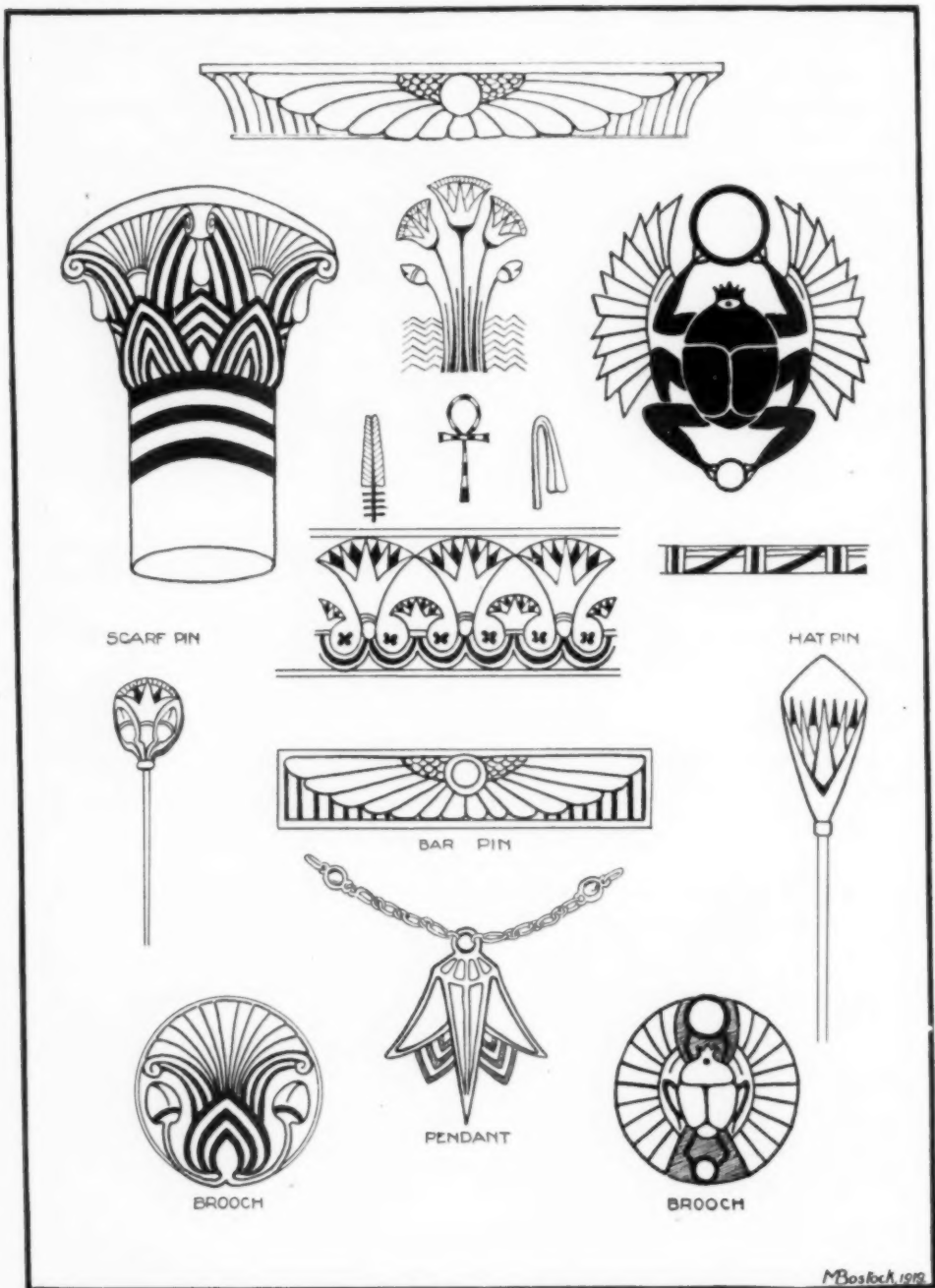
□□

I want to know just the best make of lettering pen to use. I have tried.....pens but do not secure successful results.

The lettering pens manufactured are all good, varying only in the effect produced. A lettering pen may be used with or without the fountain which is a little brass clip attached to retain more ink. You have probably dipped your pen directly into the bottle. Instead use the quill in the cork, which comes in most drawing inks, to charge your pen.

The drawing board should be held at about 45° angle to permit right gravity for flow of ink. Otherwise the ink will either flow too rapidly or refuse to run up hill.

A little playing and experimenting will solve other difficulties. The awkwardness of a new pen will soon disappear and the ease of producing good rapid lettering will be fascinating. Our next issue will explain the proper use of lettering pens more fully.





To the Point

Short articles on current school art subjects are requested for this department. They must be brief, helpful, constructively critical, and "to the point."

POSTERS AND GOOD POSTERS

The war started posters everywhere. The government needed them and the artists, illustrators, sign painters, and all who could make a paint brush paint responded nobly. Schools and their art rooms became poster factories, and the SCHOOL ARTS MAGAZINE was deluged with posters from the four corners of the earth. It was an urgent need and many schools did the best they could though slightly prepared. Now the war is over and teachers are gathering posters from everywhere as a sort of stock in trade of poster ideas, an excellent plan if it is done correctly, for every poster printed was not a good poster. Mind you, the cause and purpose were excellent, but that does not make imperfect posters good. Many artists prominent in illustration and painting, made posters, and because of their excellent work in their own line, others thought everything they produced was equally good. Not so, dear teacher, for their posters were only large illustrations and not posters at all. And in those who thought of posters in gory and gruesome terms let us hope that American enthusiasm and patriotism was stirred by finer sentiments.

A little more time will show that outside of Penfield's and the Paus posters and possibly a few others, that the American posters could be improved heaps in their artistic qualities. On other pages are shown French posters, made by their artists and by the French children. They are good examples of varying types to study.

FROM A PROFESSIONAL POSTER ARTIST

A man scrutinizing a V Loan Poster, and reading thereon a list of names of foreign citizens, was so roused to patriotic action that he went to the nearest bank to buy a bond. But his keeper caught him before he parted with his money. Only a mentally unbalanced mind would respond to so stupid an appeal. This poster however, is a fair sample of the lack of interest, appeal, or thought-content noticeable in all the government posters—save those of the shipping board. Yet the posters did the work that was expected of them. The answer is, they succeeded by sheer weight of numbers. Space was free, and funds for reproduction unlimited.

A German shell weighing half a ton killed a sparrow in Louvain. It was effective but ninety-nine plus per cent of its effectiveness was wasted. Stupidity hath its victories as well as understanding.

THE COMMERCIAL ARTIST

San Francisco, May, 1919.

OTHER POSTER REMARKS

From a Government Hospital

We noticed some of the new Victory Loan posters as we were going downtown on the car the other day and they made us think of toilet soaps and massage creams and other girlish things instead of war and government bonds and victory. Will our illustrators never learn, we wondered, that there are things that cannot be fully expressed in terms of smiling, blushing girlhood, tickled up to the last degree of saccharine perfection and printed in six shades of pink and blue and cream on glossy paper. The complete failure of many of our well known illustrators during this war to rise above the massage cream level of art in their posters and other patriotic efforts is rather a sad confession as to the possible state of mind of the artists and public in this country. Let us hope that a few individuals, among both artists and public, have been helped by the war to see a little farther below the smoothed-up surfaces of things. And we recommend as a general antidote an inspection of some of the French War Loan posters now on view in a Charles Street window.

THE TROUBLE BUSTER

U. S. A. General Hospital, No. 2, Fort McHenry, Md.

IS PRIMARY ART BEHIND

Or is it that primary teachers just don't think that their problems and the work done by the small children count? We believe it counts a great deal. We know of no more important part of any subject worth while, than the beginning. Some have said that all the attention to American school arts, is at the top. And that the elementary teachers have no vision or sufficient training. We don't believe it, and we want teachers everywhere to prove it, by sending in kindergarten and primary material,—new ideas and old ideas done well. You may think that the work will look "wobbly" by the side of the High School contributions, and it may, but the idea and the achievement may be the better of the two.

If the material appears on our printed page it will help others, gladden the little artist who made it and be of inestimable value to the teacher. The SCHOOL ARTS receives much material from its large family, but wants the small folks and their teachers to speak up, so that they may be seen.

ABOUT ADVERTISEMENTS

Once in a while some good soul suggests that magazines would be better if they eliminated advertisements. In regard to some publications I'm inclined to think like Mark Twain who, when his friend sent him a magazine with the advertising sections torn off to save postage, wrote back, "Next time send me the advertisements and keep the rest."

Magazines and advertisers are a co-operative combination. One could not last long without the other, and to the discerning art teacher, good, well arranged advertisements should be as attractive as other art problems. If America has an applied art distinctively its own and typical of its life, that art is advertising and its allied lines.

The SCHOOL ARTS MAGAZINE publishers give room on their pages only to reliable, honest houses, and subscribers can have every confidence in the goods advertised.

So scan the advertisements carefully. They will give much valuable information and many a subscriber has thereby saved many times the subscription price by so doing. And come to think about it, the subscriber draws benefits from the co-operative combination between the publisher and the advertiser. It presents him with reading matter and engravings on the pages, as the subscription price otherwise would just cover the blank paper and postage.

Books to Help in Teaching

NUMBER STORIES OF LONG AGO, by Ginn and Co. of Boston, and written by David Eugene Smith, is a delightfully arranged book. It presents a subject so arrayed on pages with pictures and colored plates that any child having aversion to numbers is easily converted to reading it from cover to cover. And having read it the child will return to numbers with a new view and willingness. Too many books of this description cannot be written.

PRIMARY SEAT WORK, SENSE TRAINING AND GAMES, by Laura Rowntree Smith and published by Beckley-Cardy Co. of Chicago, is a book of busy work and useful games for children. Every problem is clearly explained for the teacher, or parent's guidance, and there are a number of pages of illustrations well done by Mae Herrick Scannell. Reading and Language, Phonic and Spelling, Numbers, Writing, and Drawing are presented in happy ways in the various chapters.

DEMONSTRATIONS IN WOODWORK by Clinton Sheldon Van Deusen of the Ohio State Normal College, is made up of three booklets giving problems illustrated with descriptive drawings. The set commences with instructions to the pupil and then describes each problem in easily understood directions. The booklets are easily handled and are adaptable for use at the work bench. Published in three parts. *Our postpaid price, 30 cents each part.*

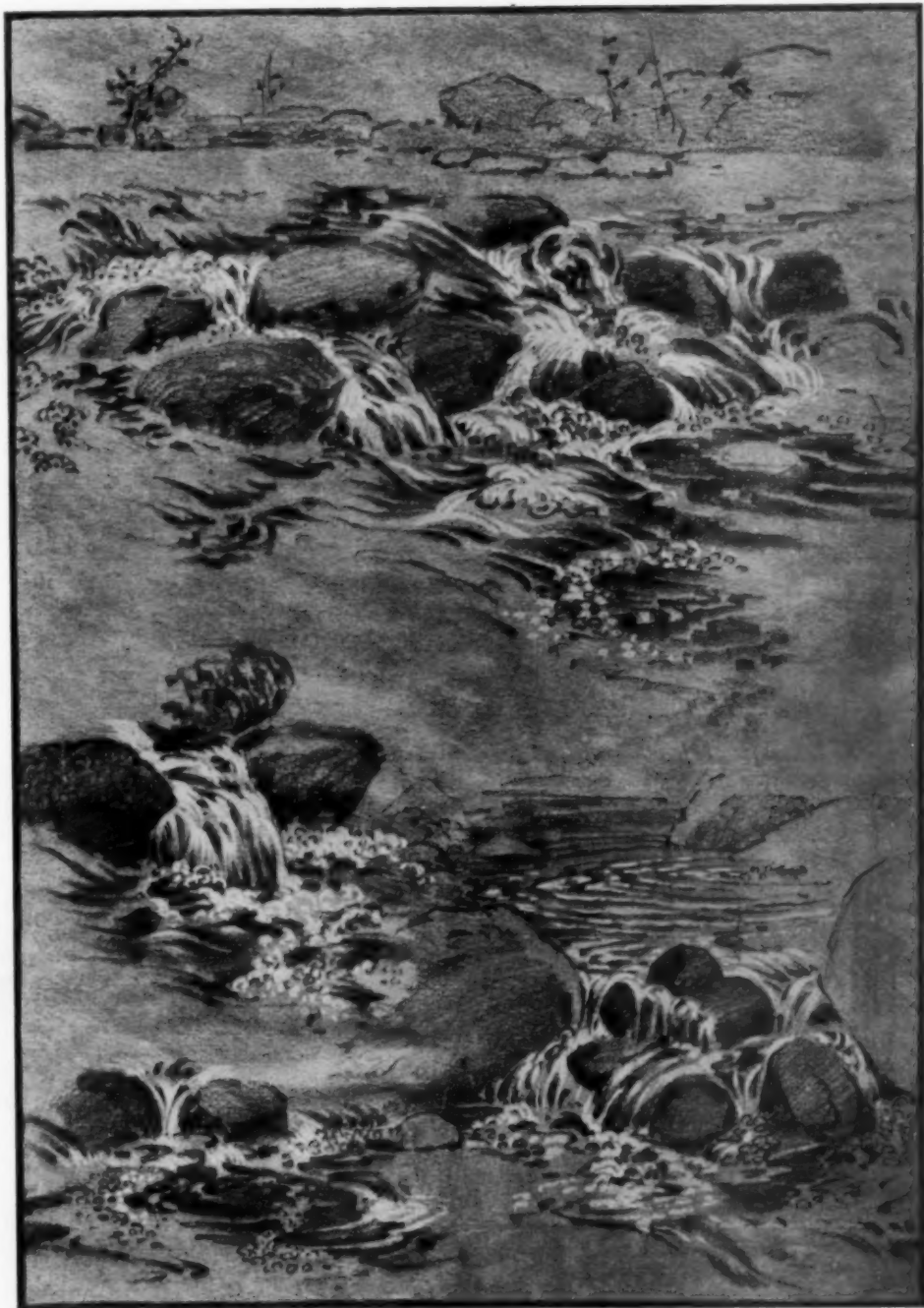
LETTERING FOR COMMERCIAL PURPOSES is a practical volume, well printed, containing 173 pages and very fully illustrated. It is published by the Signs of the Times Publishing Co. of Cincinnati, Ohio. It includes chapters on Modern Lettering, First Principles, Colors and their Preparation, Numerals, Speed Lettering, Poster Styles, Motion Picture Titles, and many other valuable subjects. It is the kind of book that the practical artist will insist upon keeping at his elbow for constant references, because it is replete with good examples from cover to cover. *Our postpaid price, \$3.25.*

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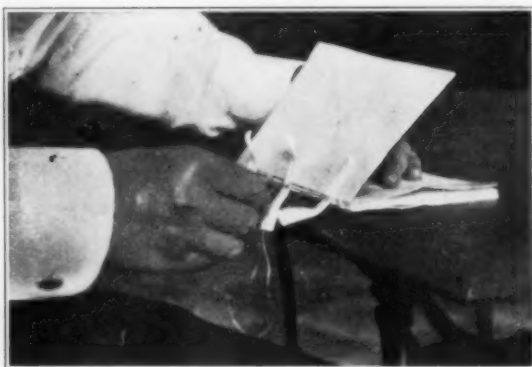
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